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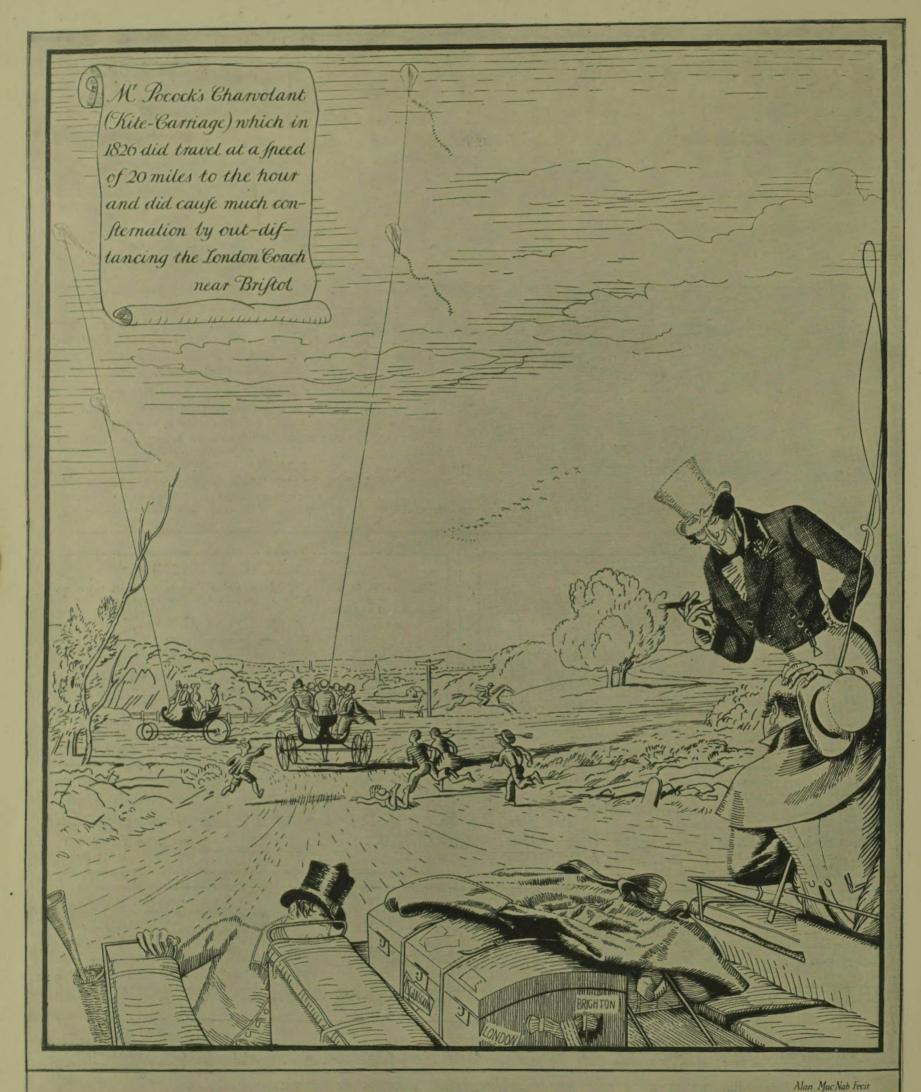
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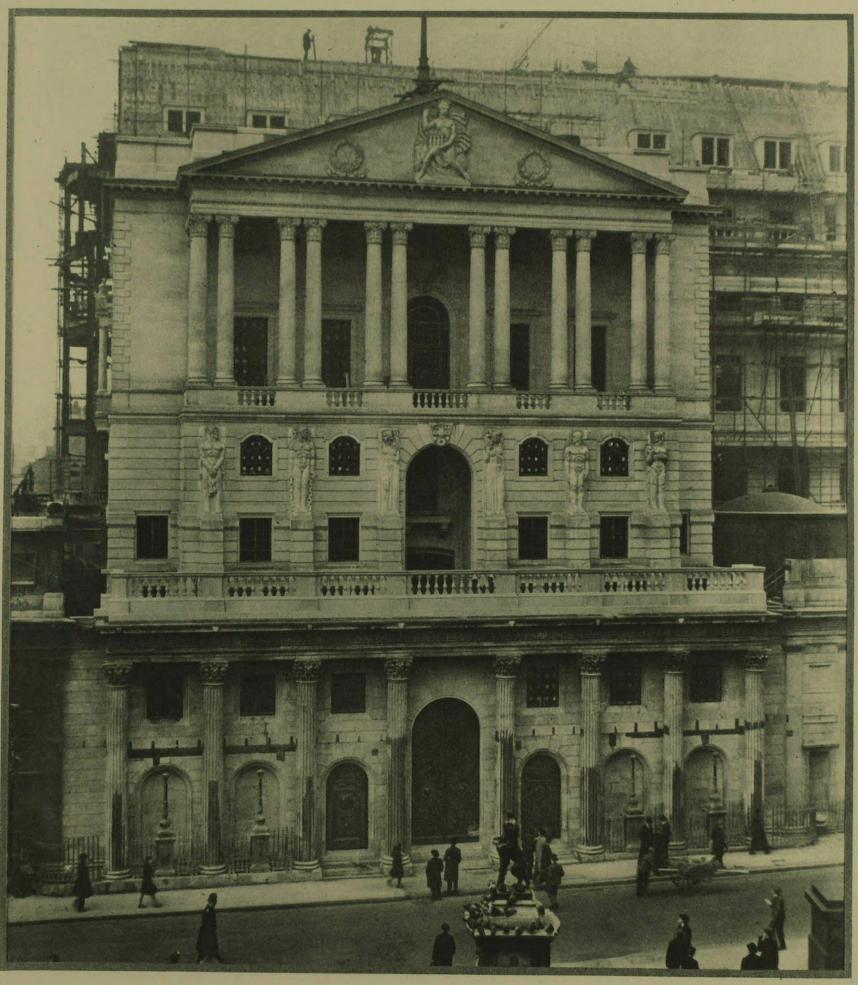
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#### SATURDAY, MARCH 7, 1931.

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THE NEW "OLD LADY OF THREADNEEDLE STREET" AND SIX "SUPPORTERS": THE BANK OF ENGLAND'S CENTRAL FAÇADE, SHOWING THE MUCH-DISCUSSED SCULPTURES.

The central façade of the new Bank of England building, which faces Threadneedle Street, is now free from scaffolding; with the result that the public can pass their judgment upon it. The most discussed details are the sculptures by Mr. Charles Wheeler — the "Old Lady of Threadneedle Street" in the pediment, which has been familiar for some time; and the six figures on the plinth of the pavillon, which now stand revealed. The "Times'" comment

upon the latter is interesting: "The subtleties of composition which Mr. Wheeler has contrived within the strict general convention of the six figures cannot be too much admired. It is unlikely that the figures will be immediately popular, but they will wear well; and, particularly in their place, they give a welcome lead to our architects out of the 'tyranny of the (later) Greeks and Romans.'" All, it should be noted, were carved on the site.



By G. K. CHESTERTON.

IT will be remarked that Experience, which was once claimed by the aged, is now claimed exclusively by the young. There used to be a system of morals and metaphysics that was specially known as the Experience Philosophy; but those who advanced it were grim rationalists and utilitarians who were already old in years, or, more commonly, old before their time. We all know that Experience now stands rather for the philosophy of those who claim to be young long after their time. But they preach something that may, in a sense, be called an Experience Philosophy, though some of the experiences seem to me the reverse of philosophical. So far as I can make it out, it consists of two dogmas: first, that there is no such thing as right or wrong; and secondly, that they themselves have a right to experience. How they manage to have any rights if there is no such thing as right I do not know; nor do they. But perhaps the philosophy was best summed up in a phrase I saw recently in a very interesting and important American magazine, quoted from one of the more wild and

fanciful of the American critics. I have not the text before me, but the substance of the remark was this. The critic demanded indignantly to know how many ordinary American novelists had any Experiences outside those of earning their bread, pottering about in a farm or a frame house, helping to mind the baby, and so on. The question struck me as striking at the very root of all the rot and corruption and imbecility of the times.

On the face of it, of course, the whole question is rather a joke; only that these gay pleasure-seekers and revellers in the joy of life have seldom been known to see a We might pojoke. litely inquire exactly how much Experience is needed to equip a novelist to write novels? How many marks does he get for being vamped or for being intoxicated; and which are the particular discreditable acts

by which he can get credits? How many liaisons give him this singular rank as a literary liaison officer; and how many double lives does it take to constitute Life? Is it only after his fourth divorce that he may write his first novel? For my part, I do not see why the same principle should not be applied to all the other Ten Commandments as well as to that particular Commandment. It should surely be obvious that, if love affairs are necessary to the writing of this particular sort of love story, then it follows that crime is necessary to the writing of any kind of crime story. I have myself made arrangements (on paper) for no fewer than fifty-two murders in my time; they took the form of short stories; and I shall expose myself to the withering contempt of the young sages of Experience when I confess that I am not really a murderer, and have never yet committed an actual murder. And what about all the other forms of criminal Experience? Must a writer be a forger, and manufacture other men's names before he is allowed to make his own? Must there be a journalistic apprenticeship in picking pockets as well as in picking brains; and have we to look to the establishment of an Academy of Anarchy,

with the power of conferring degrees? Novelists might proudly print after their names the letters indicating the degrees they had taken; such as F.Y.B., meaning "Five Years for Burglary," or T.N.H., for "Twice Nearly Hanged." Altogether it may be sad that writers do not rob, but it may be fortunate that robbers do not write. It is possible that the wild and wicked criminal might, after all, make almost as good a novelist as the novelist.

It would also be easy enough to attack the fallacy upon the facts. Everybody who has any real experience knows that good writing would not necessarily come from people with many experiences. Some of the art which is closest to life has been produced under marked limitations of living. Its prestige has generally lasted longer than the splash made by sensational social figures. Jane Austen has already survived Georges Sand. Even the most modern critic, if he is really a critic, will admit that Jane Austen is really realistic, in a sense in which Georges Sand is only romantic. She was, indeed,

see that a baby is marvellous could not see that anything was marvellous. He has certainly no earthly logical reason for regarding a movie vamp as marvellous. The movie vamp is only what happens to the baby when it goes wrong; but, from a really imaginative and intellectual standpoint, there is nothing marvellous about either of them, except what is already marvellous in the mere existence of the baby. But this sort of moralist or immoralist has a queer, half-baked prejudice to the effect that there is no good in anything until it has gone bad. It is supposed to be a part of Experience for the woman to be a vamp, but not for the woman to be a mother; although it stares us all in the face, as a stark fact of common sense, that child-bearing really is an experience, and a highly realistic experience, while the other sort of experiment may not really be an experience at all. It may be in the exact sense mere play-acting; and, as the game is now played, the main preoccupation is to prevent its ending with an addition to the cast of characters. Whatever happens, it must not be the means of

bringing on the scene a new, breathing, thinking, conscious creature like a baby. That would not be Life.

Now, if there is one thing of which I have been certain since my boyhood, and grow more certain as I advance in age, it is that nothing is poetical if plain daylight is not poetical; and no monster should amaze us if the normal man does not amaze. All this talk of waiting for experiences in order to write is simply a

experiences in order to write is simply a confession of incapacity to experience anything. It is a confession of never having felt the big facts in such experiences as babyhood and the baby. A paralytic of this deaf-and-dumb description imagines he can be healed in strange waters or after strange waters or after strange wanderings; and announces himself ready to drink poisons, that they

at the London Naval Conference."

presents a compromise which may here they conferred with M. Briand, hing such a measure of agreement countries."

suppose that this sort of quackery will teach him how to be a writer, for he has been from the first admittedly blind to everything that is worth writing about. He will find nothing in the wilderness but the broken shards or ruins of what should have been sacred in his own home; and if he can really make nothing of the second he will certainly make nothing of the first. The whole theory rests on a ridiculous confusion by which it is supposed that certain primary principles or relations will become interesting when they are damaged, but are bound to be depressing when they are intact. None of those who are perpetually suggesting this view ever state it thus plainly; for they are incapable of making plain statements, just as they are incapable of feeling plain things. But the point they have to prove, if they really want their Experience Philosophy accepted by those who do not care for catchwords, is that the high perils, pleasures, and creative joys of life do not occur on the high road of life, but only in certain crooked and rambling by-paths made entirely by people who have lost their way. As yet they

have not even begun to prove it; and in any case, and in every sense, it could be disproved by a baby.



THE LIMITATION OF NAVAL ARMAMENTS: THE RECEPTION OF THE BRITISH MINISTERS IN THE PALAZZO VENEZIA, ROME—SIGNOR MUSSOLINI SEATED BETWEEN MR. ARTHUR HENDERSON AND MR. A. V. ALEXANDER (RIGHT); WITH SIGNOR GRANDI SEATED OPPOSITE (LEFT; CENTRE).

After his meeting with Signor Mussolini in Rome, Mr. Henderson said: "As a result of the friendly conversations which have taken place in a spirit of cordial collaboration... agreement has been reached in principle on the questions left outstanding at the London Naval Conference." Although the exact items will not be announced for the time being, it is surmised that the agreement represents a compromise which may not unfairly be described as a sort of naval truce. Later Messrs. Henderson and Alexander went to Paris, where they conferred with M. Briand, and the British Secretary for Foreign Affairs was afterwards able to state that "they had succeeded in reaching such a measure of agreement as was calculated to knit still closer the long-standing friendship between the three countries."

a flaming, fashionable figure created entirely by the Romantic Movement; but Jane Austen did not belong to any movement; she does not move, but she stays. And, though I do not agree with the too common depreciation of Byron, it is true that all his somewhat excessive Experience, in the new or juvenile sense, has not prevented people feeling him to be the very reverse of realistic, and in some ways strangely unreal.

But there is, of course, a much deeper objection to the whole of this new sort of Experience Philosophy, which is quite sufficiently exposed in the very examples I quoted from the magazine. There are certainly all sorts of experiences, some great and some small. But the small ones are those which the critic imagines to be great, and the great ones are those that he contemptuously dismisses as small. There are no more universal affairs than those which he imagines to be little and local. There are no events more tremendous than those which he regards as trivial. There are no experiences more exciting than those which he dully imagines to be dull. To take his own example, a literary man who cannot

### "STARRING" MUSEUM TREASURES: THE FIRST TO BE ISOLATED.

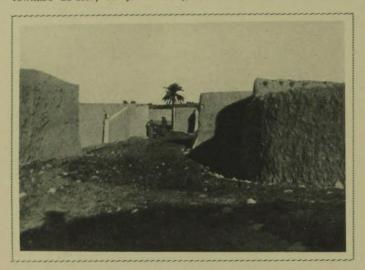
By Courtesy of the Victoria and Albert Museum. (Copyright Reserved.)



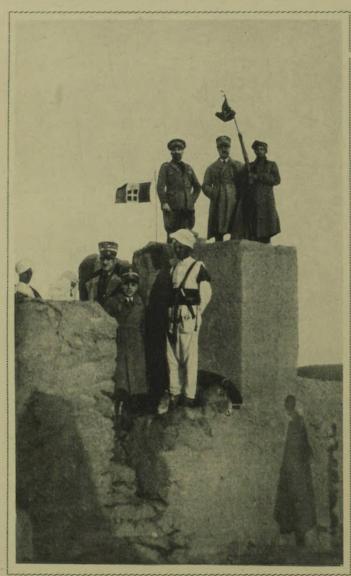
SHOWN IN A SPECIAL RECESS FOR A WEEK, AN HONOUR TO BE GIVEN TO A FRESH WORK OF ART EACH THURSDAY: A TENTH-CENTURY EGYPTIAN ROCK CRYSTAL JUG (ACTUAL SIZE).

A most interesting experiment began at the Victoria and Albert Museum, South Kensington, on Thursday, March 5. It is very well described by the following official "Label": "Many people find that they appreciate a work of art much better in isolation, and that their satisfaction in looking at it is increased when they can judge it on its own merits apart from other objects of the same kind. As an experiment, it is proposed that one important work of art, selected from the various Departments of the Museum, should be withdrawn from its usual position every Thursday morning and exhibited for a week in this recess with a notice describing it in rather more detail than is possible on the ordinary Museum labels. This jug, Egyptian work of the tenth century, is cut from a solid block of crystal, the core of which has been drilled out by hand with almost incredible patience in order to leave a wall of extreme thinness. It is one of the finest examples of a small group of similar ewers, the date of which is approximately fixed by an inscription carved on the neck of the well-known example in the Treasure of St. Mark's at Venice, which relates to the Fatimid Caliph Aziz-Billah (975-996 A.D.). The crystals were almost certainly carved in Europe. Maqrizi (who was born in Cairo in 1364 and died in 1442), quoting from earlier writers, describes the Treasure of the Caliph Mostansir-Billah at Cairo (destroyed in 1062) as containing 1800 rock crystal vessels. Though most of these are now lost, a number still exist in various collections. The jug was bought for the Museum nearly 70 years ago (in 1862) for £450; other examples of similar crystal carvings can be seen in Room 64, in the case in which it is normally exhibited." It may be added that the Victoria and Albert Museum possesses so many objects of the first class that it will be possible for a different specimen to be "isolated" each week for some fifty years I

ITALIAN CAMELRY THAT TOOK PART IN THE DESERT CAMPAIGN AGAINST THE SENUSSI IN CYRENAICA: A COLUMN OF MEHARISTI ON THE MARCH TOWARDS EL-GIOF, ON JANUARY 24, AFTER THE VICTORY AT KUFRA.



IN THE LAST STRONGHOLD OF THE SENUSSI, CAPTURED BY THE ITALIAN TROOPS, ON JANUARY 19, AFTER LONG AND ARDUOUS DESERT MARCHES:
A TYPICAL GROUP OF BUILDINGS AT KUFRA.



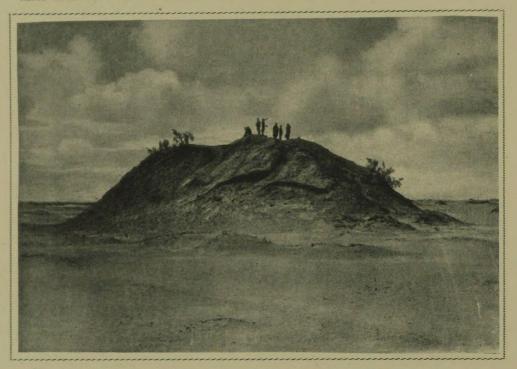
HOISTING THE ITALIAN FLAG ON THE CAPTURED SENUSSI STRONGHOLD: VICE-GOVERNOR RAVA AND GENERAL SICILIANI STANDING BESIDE THE ITALIAN TRICOLOUR AND THE "COCKADE" OF THE FEDERATION OF TRIPOLITANIA, ON THE CASTLE OF EL TAG, IN THE OASIS OF KUFRA.

The occupation of the Oasis of Kufra, in the south of Cyrenaica, by Italian troops—officially announced in Rome on January 26—was a remarkable achievement in view of the difficulties of campaigning in a remote and waterless desert. The victory which led up to the capture of the famous Senussi stronghold was gained on January 19, after a three-hours action at a point between the wells of El Hauwari and El Haueiri. The insurgents—some 400 strong—finally

## ITALY'S CAPTURE OF THE SENUSSI STRONGHOLD: A GREAT MARCH ACROSS 500 MILES OF DESERT.



A MARCH THAT WILL RANK HIGHER, AS A MILITARY EXPLOIT, THAN MANY A GREAT BATTLE: AN AIR VIEW OF LIEUT.-COL. MALETTI'S SAHARAN COLUMN CROSSING THE DESERT SOME THIRTY MILES FROM THE OASIS OF EL HAUWARI, NEAR THE SCENE OF THE VICTORY OF JANUARY 19.



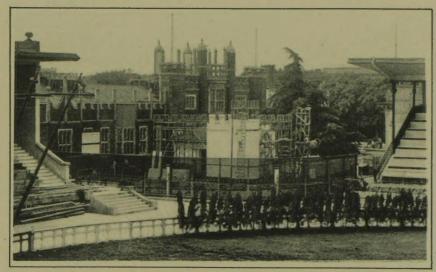
HOW THE WATER-SUPPLY PROBLEM WAS SOLVED: THE GARA OF BU-ETLA, WHERE WELLS WERE DUG THAT PROVIDED WATER FOR 2000 MEN, 5000 CAMELS, AND 270 MOTOR-CARS, DURING THE MARCH ACROSS THE DESERT.



A MEMBER OF THE ITALIAN ROYAL FAMILY WHO TOOK PART IN THE KUFRA CAMPAIGN WITH A SQUADRON OF AEROPLANES: THE DUKE OF APULIA (THE TALL FIGURE IN WHITE) ON THE MARCH WITH THE SAHARAN FORCES.

fled in disorder, leaving 100 dead. The Italians lost 2 officers and 2 men killed, and 16 wounded. The troops had covered vast stretches of desert where, for 250 miles, no water or food is obtainable. As a military exploit, such a march ranks higher than many a big battle. It has been called "an astorlishing victory over the Sahara at its worst." On January 24, the Italian flag was hoisted at El Tag, in the middle of the Oasis of Kufra, in the presence of Marshal Badoglio, Governor-General of Libya; General Graziani, Vice-Governor of Cyrenaica; and the Duke of Apulia, who had taken part in the campaign with a squadron of aeroplanes. With one short interval, the Italians have been fighting the Senussi in Cyrenaica since 1911, and have now captured what is regarded as the enemy's last stronghold. The present operations began last December, when two columns of troops started from bases distant respectively some 400 and 450 miles from Kufra, and, according to plan, concentrated near Bir Zighen, about 75 miles north-west of Kufra, on January 9. Some of the troops covered 500 miles in 24 days. It is worth noting that Signor Mussolini has written (in a preface to a book published just before the Kufra victory): "Cyrenaica, permanently pacified under the lictor's emblems, will advance towards a period of economic splendour."

### FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



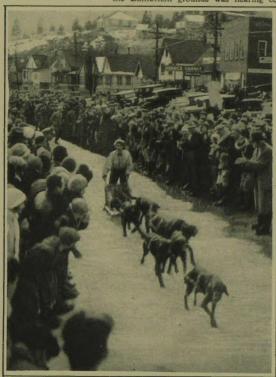
DUVENIR OF HOME FOR THE PRINCE OF WALES AT THE BUENOS AIRES EXHIBITION:

THE REPLICA OF ST. JAMES'S PALACE (HERE SEEN NEARLY COMPLETE).

the British Trade Exhibition at Buenos Aires, which he is due to open on March 14, the Prince Wales will find a structure which has a special interest for him as the occupant of York House, James's Palace. This structure is a replica of the Palace, which, as our illustration shows, very realistic. The photograph, of course, was taken a few weeks ago, when the building in the Exhibition grounds was nearing completion.



INCREASED ARMAMENT FOR BRITISH MILITARY AEROPLANES: THE NEW This new type of interceptor fighter has four additional machine-guns fitted in the leading edges of the wings, besides the usual pair on either side of the fuselage (one visible in our photograph). The six machine-guns are so trained that their streams of bullets would converge on the target. The new interceptor—a biplane with a 480-h.p. Bristol Jupiter engine, was built by the Gloster Aircraft Co., and has passed tests. It will probably be seen at the R.A.F. Display in June.



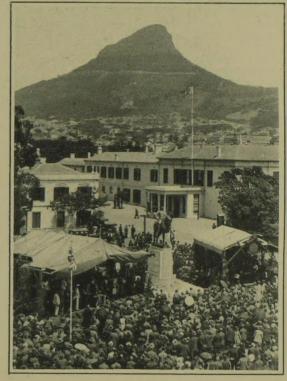
THE FINISH OF A "DOG-DERBY" IN CALIFORNIA:

A WOMAN OWNER WITH HER TEAM WINNING.

This photograph illustrates a winter-sport event of a type very popular in North America. The accompanying note states:

"Thula Geelan, of McCall, Idaho, woman dog musher," is here shown crossing the finish line four minutes ahead of her nearest competitor, to win the sixty-mile Lake Tahoe-Sierra dog-Derby, held near Truckee, California."





A SOUTH AFRICAN MEMORIAL: THE EQUESTRIAN STATUE THE UNVEILING OF THE BOTHA MEMORIAL AT CAPE
OF GENERAL BOTHA, UNVEILED AT CAPE TOWN.

Town: A GENERAL VIEW OF THE SCENE.

The Cape Memorial to General Botha was unveiled at Cape Town on February 10, in the presence of the new Governor-General, Lord Clarendon (who recently succeeded the Earl of Athlone), Lady Clarendon, General Smuts, Vice-Admiral Burmester, and a large gathering of the public. An address was delivered by Senator Malan, who eulogised General Botha as "the saviour of his people."
The monument, which is in the form of an equestrian statue, bears the simple inscription: "Louis Botha, Boer, Krygsman (warrior), Staatsman, 1862-1919," and represents him in the uniform of Commandant-General. The dedication of this memorial naturally recalls the present controversy regarding the proposed equestrian statue of Earl Haig.



FORGOTTEN PAINTING BY GAINSBOROUGH RECENTLY RESTORED BY CLEANING:

ROMANTIC LANDSCAPE/(WITH BATH IN THE DISTANCE) TO BE EXHIBITED SHORTLY
AT MESSRS. ARTHUR TOOTH'S GALLERIES.

omas Gainsborough, the hard-working and successful portrait-painter, turned away from the rid of fashion whenever he could and devoted himself to landscape. Everybody wanted portraits. ry few—as poor Richard Wilson discovered—would pay for a landscape. These two romantic is beautiful paintings are delightful examples of this labour of love, and until recently were den beneath an accumulation of dirt. They will be seen at an exhibition of English eighteenth-



A GIFT FROM GEORGE IV. (WHEN PRINCE OF WALES) TO MRS. FITZHERBERT: ANOTHER "ROMANTIC LANDSCAPE" BY THOMAS GAINSBOROUGH TO BE SHOWN IN THE SAME

EXHIBITION.

century landscapes at Messrs. Arthur Tooth and Son's Galleries from March 12 to April 1. That on the right was bought, after Gainsborough's death, for 2000 guineas, by George IV. (then Prince of Wales), and presented by him to Mrs. Fitzherbert. In 1851 it was purchased by Mr. Bicknell, and on his death in 1863 by Mr. Curtis, in whose family it still remains. Both these pictures have been lent for the exhibition by Mr. C. Constable Curtis.

a stack Stra



#### "CHICAGO'S MONUMENT TO CIVIC THIRST."

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BEING AN APPRECIATION OF

#### "AL CAPONE": By F. D. PASLEY.\*

(PUBLISHED BY FABER AND FABER.)

THIS year is an important one in the history of Chicago, for that city is to be the scene of the "World's Fair." What part Al Capone will take in the celebration we cannot guess. But in the Times of Feb. 26 we learn that his friend, "Big Bill" Thompson, "has won the Republican nomination for the Mayoralty by a majority of over 67,000" votes. "Yesterday," says a leading article in the same issue, "the patrons of Al Capone's great soup kitchen in Chicago were served with chicken instead of stew. It was the bootlegger's thank-offering for the defeat of the reformers. . . Judge Lyle, the standard-bearer of the reform party, had denounced gangsters and gunmen in general and their leader in particular, and had pledged himself, if he became Mayor, 'to clean up' Chicago. His campaign seemed threatening enough to induce Al Capone himself, in spite of the danger of arrest under the warrant put against him, to leave his pleasant-retreat at Miami and return to Chicago to superintend the final stages of 'Big Bill's' campaign." He owes his success to his own popularity, "supplemented by the more business-like methods of the city 'bosses' and of Al Capone's army of bootleggers and gunmen." "Chicago," the article concludes, "is clearly in no hurry to clean up its municipal life." its municipal life."

its municipal life."
Since 1920, five hundred people have lost their lives in "gangster wars" in Chicago. They cannot be regretted: many of them, if they had not met death at each other's hands, would probably have suffered the extreme penalty of the law as murderers

The gangs were brought into The gangs were brought into existence by the Volstead Act. "With the advent of prohibition and the closing of the 15,000 legalised oases in Chicago and vicinity" (says Mr. Pasley), "Torrio was confronted with the thirst-quenching problem. He had leased a couple of breweries to supply a couple of breweries to supply the needs of his own resorts, but the outside demand speedily be-came so great and the prices offered so high that he could

offered so high that he could make more money selling at wholesale than at retail.

"It opened his eyes to the possibilities of the beer and booze traffic. While no man in 1919 could have foreseen the fabulous profits of later years, Torrio readily visioned enough to capture his imagination. He realised that it was the opportunity of a lifetime. . . The criminal element, heretofore operating in Chicago as individuals or as independent groups, would have to be unified, brought under centralised control, disciplined, trained to obey orders. To lick this rag-tag into shape To lick this rag-tag into shape needed a combination of hard-boiled army drill-sergeant and field-general. His choice was the twenty-three-year-old Five-Pointer whom his mates called

Al."

Alphonse Capone, "Chicago's monument to civic thirst," arrived in the city he was fated to adorn in 1920—"an impecunious hoodlum," "Neapolitan by birth, Neanderthal by instinct." In 1929 his fortune was estimated at twenty million dollars. Mr. Pasley tells us little about his early years. He seems to have been born in 1897. He left school in the fourth grade in order to help his parents. (Like all Latins, he has a strong sense of the family tie.) He served with the American Expeditionary Force in the European War.

Mr. Pasley's biography, however, is too vivid and impressionistic to set much store by sequence and chronology. His narrative darts about, following the meteoric career first of one gangster, then of another, returning every now and then to find its subject more than ever swollen and aggrandised by the deaths of his rivals.

swollen and aggrandised by the deaths of his rivals.

One of his first acts was to provide himself with a "business alibi." This was a second-hand furniture shop One of his first acts was to provide himself with a "business alibi." This was a second-hand furniture shop containing bric-à-brac, "a square piano, three golden oak tables, a fernery, an aquarium, a rocking-chair, a few small rugs, and a shelf of books among which was a family Bible." I mention these articles, not so much for their intrinsic interest, as because they illustrate a peculiarity of the author's method. He does not profess to be omniscient. He admits, for instance, that neither he nor anyone else knows why Al Capone made that unlucky journey to Philadelphia in 1929. But whenever he describes a scene he describes it as an eye-witness. He makes it objective and precise down, as it were, to the last gaiter-button.

the last gaiter-button.

The facts are astonishing enough. One of Al Capone's earliest and most remarkable feats was the subjugation of Cicero, "a flourishing industrial suburb, thirty minutes

Capone was released upon furnishing 5000 dollars bail.

County's highest law-enforcing agency"—a reference to the fact that, after the motor-accident, Capone got out, flourished a revolver, and displayed a special deputy-sheriff's badge of office.

His triumph over the law was perhaps more complete than his triumph over rival gangsters. Both were hardly won. More than once Mr. Pasley quotes Capone as saying how glad he would be to escape from the whole business if he could, the strain of maintaining his position was so great. More than once he proposed an amnesty. But, having made his bed, he was compelled to lie on it. The gangster must always-be on the alert. "There is a barber in the basement of a Loop hotel who has many gangster-customers. His chair does not pivot. It is adjusted facing the door. Whenever it is occupied by one whose hand rests in the right coat-pocket, those in the know are aware that there is a gangster. If you chanced to meet Capone and he had a growth of whiskers, you knew that there had been another Coroner's inquest. In the event of a death he never shaved from the day of its occurence until after the funeral."

west of the Loop by the elevated; population, 70,000 thrifty, home-owning people. He was to take Cicero bag and baggage, as Grant took Vicksburg, and convert it to his purposes—only the capture was to be effected at the polling-booth with gun and black-jack. He was to instal his own mayor and chief of police; Capone dogtracks and Capone gambling-dens were to run wide open, and Capone resorts were to flaunt their ribaldry across the way from the hundred churches of Berwyn, Riverside, Oak Park, and River Forest." In the autumn of 1923 Capone had at his command an army of seven hundred men, "probably as vicious an aggregation as was ever assembled outside the walls of a penal institution."

Almost from the first he seems to have enjoyed immunity from prosecution. He was arrested in 1922, charged with three offences, all of them serious: "assault with an automobile, driving while intoxicated, and carrying concealed weapons." But the prosecution was dropped; Al Capone "did not even appear in court." As Mr. Pasley remarks in his strange language, "The fix was in. The political hook-up was functioning. And the hoodlum from Five Points was carrying the symbol of authority of Cook

CAPONE ON VACATION: THE CHICAGO GANG-LEADER FISHING FROM HIS YACHT AT MIAMI BEACH, WHERE HE HAS A WINTER RESIDENCE Al Capone's self-complacence has at length received a blow—or, it may be, a mere tap! On February 27, at Chicago, he was sentenced to serve six months in gaol for contempt of court! The sentence was passed by Judge Wilkerson, of the Federal District Court, who allowed the accused thirty days in which to make an appeal to the United States Circuit Court of Appeals. Capone was released upon furnishing 5000 dollars bail.

Al Capone probably found that the Unione Sicilione of Chicago was more formidable as a force to be reckoned with than the police. The Unione Sicilione was an organisation recruited, as its name suggests, chiefly from Sicilians; it was already in existence when Capone began his career, and had an income of ten million dollars a year from the illicit liquor industry. Even Renaissance Italy can hardly have witnessed a collection of greater scoundrels. Indeed, the condition of Chicago during the last ten years finds its nearest parallel in Italy of the Condottier; except that the reign of crime is not alleviated by the produc-

its nearest parallel in Italy of the Condottieri; except that the reign of crime is not alleviated by the production of great works of art.

Capone's ascendancy was threatened from time to time by other gangsters, chiefly of Italian extraction—the Gennas, the O'Banions, the Aiellos. The O'Banions, on one occasion, made a raid on Cicero, Capone's stronghold, and shelled it. But gradually every rival was removed, "bumped off," "taken for a ride," or killed by the "torpedo" method. This last was a very simple and effective variation of "lethal technique." The victim was approached by two men, one of whom shook him warmly by the hand and continued to hold it while the other shot him. The only man Capone is said to have warmly by the hand and continued to hold it while the other shot him. The only man Capone is said to have feared was a Pole called Weiss, who has the credit for having invented the stratagem consisting in "taking a man for a ride." When Weiss was murdered, Capone declared he had nothing to do with it: and the chief of police declared: "It's a waste of time to arrest him. He's been in before on other murder charges. He has his alibit. He was in

He has his alibi. He was in Cicero when the shooting occurred."

"The Chicago police depart-ment," Mr. Pasley adds, "had surrendered to Capone—unconditionally. Its morale was sapped. It could fight the underworld of crime, but not the overworld of crooked politics. And the alliance between the two had become plain to the dumbest copper on a beat." In February 1930, the President of the Chicago Asso-ciation of Commerce remarked: "There is not a business, not an industry, in Chicago that is not paying tribute, directly or indirectly, to racketeers and gangsters."

One of the most regrettable features of the whole business is the fact that public opinion does not deplore the prevalence of organised crime. On the contrary, it tolerates and even admires. The funerals of ganga admires. The funerals of gang-sters murdered by each other are attended by enormous crowds, often by people in official posi-tions; and thousands of dollars

tions; and thousands of dollars are spent on "floral tributes" of respect to the dead. "It is a curious fact" (writes Mr. Pasley) "that Capone is the object of a sort of hero-worship. People go out of their way to shake hands with him. The psychology of this is at least interesting. . . Wherever Capone went he was accorded preferential treatment." We are told how, when invited to a party, he refused to accept until he was assured that persons of importance would be there; and how ultimately he was unable to go, because a journalist "overdid his advance notices" of the gangster's acceptance. His presence was welcomed at the Stribling-Sharkey fight in Miami; "the camera-man besought him to pose." No doubt the many instances of his private and public generosity conduce to his popularity; but the fact that he enjoys it at all is scarcely a healthy sign. healthy sign.

but the fact that he enjoys it at all is scarcely a healthy sign.

Mr. Pasley recognises this. His business, however, is not to moralise over Capone, but to record the facts of his career in the most sensational and striking manner possible. He is a super-journalist, determined not to write a dull word or use a common one where a strange one would do as well. His book, if one can overcome the moral nausea produced by its subject, is an excellent entertainment—though I found its jerky manner rather tiring. It is like having the gangsters "submachine-gun" battering away at one's mind. And it needs a glossary, or, at any rate, fuller explanatory notes. One can discover the meaning of ingenious periphrases like "sartorial pastel" and "intestinal fortitude"; but such a passage as this needs elucidation: "The best jack-roller is beneath the contempt of a pickpocket. A pickpocket is only to be tolerated by a successful stick-up man. No safecracker would be seen in the company of a porch-climber. He learned that some criminals have drag and quick habeas corpus service—the big dealers; that some have no drag, and can be tossed in the can with impunity—these are the punks."

"Tossed in the can"! The phrase recalls an earlier scandal connected with the name of Chicago.—L. P. H.

" "Al Capone." The Biography of a Self-Made Man. By Fred D. Pasley. (Faber and Faber; 7s. 6d.)

### PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE RECEPTION OF THE PRINCE OF WALES AND PRINCE GEORGE BY THE PERUVIAN PROVISIONAL PRESIDENT, WHO RESIGNED ON MARCH I: COL. DON LUIS SANCHEZ CERRO, THE PRINCE OF WALES, SENORA CERRO, AND PRINCE GEORGE (LEFT TO RIGHT). In the course of their tour, the Princes arrived at Lima on February 11. The "Oropesa" was escorted into Callao harbour by Peruvian war-ships and aeroplanes. The Princes went by car to Lima, where they were given an enthusiastic reception at the City Hall. They then paid an official visit to Provisional President Colonel Don Luis Sanchez Cerro, who conferred the Order of the Sun upon them. In the evening the President gave a banquet in honour of their Royal Highnesses. After the Princes had left Lima, Don Sanchez Cerro resigned the Provisional Presidentship (on March 1), under pressure from the naval leaders, who set up a new junta, headed by Don Ricardo Elias.



THE INVESTITURE OF THE NAWAB OF SACHIN: A BRILLIANT AND PICTURESQUE FUNCTION IN THE INDIAN EMPIRE.

Sachin is a little State on the west coast of the peninsula, within the boundaries of the Bombay Presidency, and is ruled over by a Mohammedan Nawab. But, though it is smaller in area than Rutland, the investiture of its ruler (who is seen here in ceremonial robes; with the "garlanded" Political Agent on his right hand) was an affair of considerable pomp. An interesting point about the young Nawab, Haider Mahmud Khan, is his descent from the Sidi, or Abyssinian admirals of this ancient coast.



LIEUT.-COL. G. VAL MYER, F.R.I.B.A. The architect who designed the new B.B.C. headquarters (now under construction), a full-page diagrammatic illustration of which is given elsewhere in this number. He also designed the decorations of the concert hall.



MR. H. B. LEES-SMITH, M.P.
Appointed President of the Board of Education in place of Sir Charles Trevelyan resigned. Was Postmaster-General. A member of the United Kingdom Delegation to the Indian



Resigned his office as President of the Board of Education and his seat in the Cabinet on March 2, in view of the rejection by the House of Lords of the School Attendance Bill fathered by him.



MAJOR G. R. ATTLEE, M.P. Appointed Postmaster General in succession to Mr. H. B. Lees-Smith. Served on the Indian Statutory Commission. Became Chancellor of the Duchy of Lancaster on the



LADY FRANCES BALFOUR. Died, February 25; aged seventy-two. Famous champion of women's rights. President of the Travellers' Aid Society for Girls and Women. "A member of the Royal Commission on the Divorce Laws, 1909.



THE LIMITATION OF NAVAL ARMAMENTS: MR. ARTHUR HENDERSON SHAKING HANDS WITH M. BRIAND, AND MR. A. V. ALEXANDER WITH M. CHARLES DUMONT, FRENCH MINISTER OF MARINE, AFTER THE SUCCESSFUL CONFERENCE IN PARIS.

As noted on another page in this number, Mr. Henderson was able to state after his meeting with Signor Mussolini in Rome that agreement had been reached on all questions left outstanding at the London Naval Conference. Proceeding to Paris, Messrs. Henderson and Alexander came to a further agreement with M. Briand on the Naval question. Here the three statesmen are seen together; with Lord Tyrrell, the British Ambassador in Paris, standing on the extreme left.



IR. CHARLES CHAPLIN AT THE REMARKABLE LONDON FIRST-NIGHT OF HIS "CITY

LIGHTS": THE WORLD-FAMOUS COMEDIAN TALKING TO MR. GEORGE BERNARD SHAW—
LADY ASTOR ON THE RIGHT.

The homecoming of "Charlie" Chaplin was illustrated in our last number, as was also his new film, "City Lights," which had its first London showing at the Dominion Theatre on February 27. Many well-known people were present on this occasion, including Mr. Chaplin himself and Mr. Bernard Shaw. Lady Astor is here seen next to Mr. Shaw. Lord Lurgan was in the front row of the stalls; and Sir Philip Sassoon had a seat in the dress-circle.

"GROOMING" THE WHITE HORSE OF THE WILTSHIRE DOWNS, A FAMILIAR
LANDMARK: AN UNUSUAL VIEW OF A SECTION OF THE LEGS.

any who have travelled to the West are familiar with the great White Horse on the
iltshire Downs at Westbury, though comparatively few, perhaps, have ever visited
is ancient English monument. Here workmen are seen repairing the damage done by
thiseers, straightening-up the edges of the white chalk surface, replacing stones which have
been picked up and carelessly thrown away, and removing overgrown grass.



EARTHQUAKE IN NEW ZEALAND TRANSMITTED BY WIRELESS A SCENE OF HAVOC IN A STREET AT NAPIER. FROM AMERICA TO LONDON :

photograph of the devastation in Hastings Street, Napier, is stated to be the first to reach this rry showing effects of the disastrous earthquake in the North Island of New Zealand on lary 3. The photograph was sent by steamer to San Francisco, and thence transmitted by wire ew York, and by wireless to London. It will be recalled that the total number of deaths caused by the earthquake was eventually given as 232. Many other people were injured.



THE INGLORIOUS END OF HOLBORN'S TANK AT THE BACK OF THE BRITISH MUSEUM:

REMOVING BOLTS AND NUTS WITH AN OXY-ACETYLENE FLAME, TO BREAK IT UP.

The rather pathetic end of the Tank which was presented to the borough of Holborn during the war, is seen here. It has stood for some years behind the King Edward VII. Gallery of the British Museum, but recently its site has been required for road improvements, and it was found to be something of a "white elephant." Now it has been sold for E40 as scrap, and, in view of the difficulty of moving such a mass of steel, it has had to be broken up.

### THE ABNORMAL SIDE OF THINGS: CURIOSITIES, NOVELTIES, AND DISASTERS.



POSSIBLE RESULTS OF ALLEGED DANGERS INCIDENTAL TO NEW LONDON POWER STATIONS: CAS-MASKED NURSES AND AMBULANCE MEN PRACTISING TREATMENT OF GASSED PATIENTS By order of the War Office, Red Cross nurses and women workers are now undergoing instruction in the use of gas masks and the treatment of gas poisoning. In this connection we may recall the serious warning lately uttered by Professor J. S. Haldane in an article in the "British Medical Journal," in the matter of the new power stations at Battersea and Fulham. "To pour down cold and heavy gas." he writes, "in immense volumes ... would be an invitation to a great disaster."



QUEEN VICTORIA STILL " MISTRESS OF HERSELF" AFTER THE FIRE AT THE PEOPLE'S PALACE: A STATUE OF HER MAJESTY CONTEMPLATING A SCENE OF HAVOC.

Fire broke out in the People's Palace, Mile End Road, on February 25, as the result of which the building was fpartially gutted. The roof of the Queen's Hall collapsed, and a £6000 organ, installed less than a year ago, was destroyed. The statue of Queen Victoria, however, who opened the hall in 1887, remained watching over the burnt-out interior. The hall was large enough to accommodate between 2500 and 3000 people.



THE SURPRISING SOLIDITY OF THE MODERN AEROPLANE: THE INTERIOR OF AN ALL-METAL JUNKERS MACHINE, SUGGESTIVE OF A HEAVY STRUCTURE ON LAND. The day has passed when the aeroplane's body was a flimsy structure that you could see daylight through in more than one direction. In the German all-metal freight machine seen here there is little effect of flimsiness—indeed, it is rather more reminiscent of the interior of a railway goods - wagon. The particular aereoplane here illustrated is described as a Junkers "Ju 52," recently completed, with a wing-span of 95 ft.

#### NATURE AS A DESIGNER: SNOW-CRYSTALS.



















MUCH still continues to be heard of the derivation of art forms from natural sources—the argument has gone on since the days when ingenious art critics of the romantic Victorian age first claimed that the Gothic nave was imitated from the arching branches of a grove of majestic trees reaching up and meeting The idea ran to what seems to us almost in the middle. fantastic lengths when, in 1857, the Gothic capitals of the Oxford University Museum were modelled on the flora of the prehistoric carboniferous forests. Yet, on looking at the designs achieved unaided by Nature, and reproduced on this page, one is irresistibly reminded of some very recent products of art—those delicate sunk glass and impressed glass ornaments that are being produced in considerable numbers to-day. Would that the glass-workers could emulate the subtlety and fine workmanship of the "Snow Queen," whose designs seen here—combine a basic symmetry, with a degree of variation in their details which is quite satisfying and forms a perfect pattern. Snow-crystals are familiar to all, for pictures of them have been frequently published; but outside the works of specialists on the subject you will only find the same one or two simple types reproduced in elementary physical treatises again and again—unworthy representatives of the wonderful richness and diversity of forms that exist in one handful of snow-flakes. Seldom have such perfect studies of them been seen as those recently presented to the French" Académie des Sciences" as curiosities by [Continued opposite.



NATURAL TRIUMPHS OF SYMMETRICAL DESIGN— SOME OF THEM CONTAINING MINUTE DROPS OF UNFROZEN WATER: SNOW-CRYSTAL FORMS RECORDED PHOTOGRAPHICALLY.

Continued.]
M. Alexandre Karpinsky—a distinguished octogenarian, President of the Scientific Academy of Petrograd, formerly Director of the Geological Survey of Russia, and still generally held to be one of the greatest geologists in the world. Towards 1895, another geologist, G. Nordenskjöld, engaged on the study of snow-crystals, discovered that their structure included a great variety of forms. In Nordenskjöld's opinion, even the two or three hundred photographs taken by him at Stockholm did not suffice for a complete study. Nordenskjöld wrote: "All the snow-flakes that I have studied were composed of crystals or agglomerations of hexagonal crystals, and fall into two groups: those that are developed along the principal axis (among which a peculiar type occurs, with little oblong 'flasks' of ice sometimes enclosing unfrozen water, which in its turn contains a minute bubble of air); and, secondly, those crystals which have developed along secondary axes." The business of photographing these tiny "stars" is fraught with difficulty: they have to be brought extremely close to the object-glass of the apparatus, on which they rapidly deposit a fog of moisture. The constitution of snow-crystals appears to differ entirely from that of other crystalline substances. Research into their nature is of interest not merely to the crystallographer, but to the biologist (from the likeness of their structure to certain organic forms), and lastly to meteorologists, the variations in the form of the snow-flakes giving valuable indications of the conditions under which they were formed.

## THE CLIMBER'S GREATEST PERIL: AVALANCHES EXAMPLES IN THE ALPS, TYROL, AND HIMALAYAS.



1. "SWEEPING THE PRECIPICES WITH APPALLING VIOLENCE, THE AVALANCHE CRASHED DOWN TO THE GLACIER": A PHOTOGRAPH TAKEN DURING LAST YEAR'S ATTEMPT ON KANGCHENJUNGA, IN THE HIMALAYAS.



2. THE SCENE OF THE RECENT AVALANCHE IN WHICH THREE ENGLISH WOMEN SKIERS WERE KILLED ON THE EGGISHORN: THE GREAT ALETSCH GLACIER—A VIEW LOOKING DOWN FROM THE CONCORDIA HUT, AN ARROW MARKING THE POINT BELOW WHICH THE DISASTER OCCURRED.



3. RESEMBLING "THE WHITE CLOUDS OF SOME NEW AND DEADLY FORM OF GAS ATTACK": AN ICE AVALANCHE DESCENDING TOWARDS A CAMP OF THE KANGCHENJUNGA EXPEDITION.

We give here some typical examples of avalanches, European and Himalayan. No. 2 illustrates the scene of the Alpine ski-ing disaster on January 28, when three English women were killed by an avalanche on the Eggishorn shortly after leaving the Concordia Hut. Two of the Himalayan photographs (Nos. 3 and 4) appear in Mr. F. S. Smythe's book, "The Kangchenjunga Adventure," describing the wonderful climbs in which he took such a prominent part last year. Of No. 3 he writes: "We were aroused by the thunderclap of a great avalanche. Thousands of feet above us on the face of Kangchenjunga, masses of hanging glacier were collapsing. Sweeping the precipices with appalling violence, the avalanche crashed down the glacier and roared straight across at us. . . .



4. "HUGE MASSES WERE FALLING FROM THE EDGE OF THE UPPER TERRACE OF KANGCHENJUNGA": A PHOTOGRAPH SHOWING "THE HEAD OF THE AVALANCHE ABOUT TO SWEEP THE ROUTE BETWEEN UPPER AND LOWER CAMP TWO."



5. "WITH LOUD RUMBLINGS," AND CAUSING "AN IMMENSE CLOUD OF DUST AND VAPOUR": AN ALPINE AVALANCHE DESCENDING THE METTENBERG, SEEN FROM THE SNOW SLOPES ABOVE GRINDELWALD.



6. AFTER THE FALL OF AN AVALANCHE: A TYPICAL MASS OF DEBRIS AT ARLBERG, IN THE AUSTRIAN TYROL—GROUND AT THE FOOT OF A MOUNTAIN COVERED WITH HUGE PILES OF SNOW.

The avalanche resembled the white clouds of some new and deadly form of gas attack." Later, he writes: "A purely Alpine-trained mountaineer finds it difficult to appreciate the scale on which such avalanches occur. Mummery paid the penalty of not realising this when he made his final and disastrous attempt on Nanga Parbat. Himalayan ice avalanches habitually sweep the whole breadth of glaciers. . . . Were the peaks in the vicinity of the Concordia Hut in the Bernese Oberland enlarged to Himalayan scale, the mountaineer staying at the hut would not be safe from ice avalanches falling from the peaks on the opposite side of the Aletsch Glacier." Of No. 4, Mr. Smythe says: "It was a tremendous avalanche, the largest we had ever seen."

### VICTIMS OF THE "WHITE HYDRA": RESCUE-WORK AFTER AN AVALANCHE.

FROM THE DRAWING BY RUDOLF LIPUS. (COPYRIGHTED.)



EFFECTS OF AN ONSLAUGHT BY THE SKI-ER'S WORST ENEMY-THE AVALANCHE: DIGGING-OUT CASUALTIES.

Avalanches have been prevalent in Switzerland of late, owing to great snowfalls, the heaviest on record since 1888. The disaster to a British ski-ing party, in January, has been followed by several other destructive avalanches in the Swiss and Italian Alps, and in Austria and Spain. The above drawing shows a typical scene of rescue-work. Some of the methods employed are indicated in the report of a recent avalanche near Innsbruck. On that occasion, a rescue-party, 100 strong, was called out after a relief column of six had been caught in a second avalanche. "This group (we read) were roped together with the customary red rope of relief columns, and so were traced and extricated alive by other relief parties." The avoidance of such accidents to ski-ers is mainly

a matter of caution, experience, and weather-wisdom. Mr. Arnold Lunn, President of the Ski Club of Great Britain, wrote the other day: "No party should venture into the glacier region in midwinter unless there is reasonable certainty of good weather." Another famous mountaineer, Mr. F. S. Smythe (of Kangchenjunga and Jonsong fame), writing in our issue of February 25, 1928, called the avalanche "the 'White Hydra' of the mountains" and described several varieties of it, formed respectively of wet snow, dry, or powder snow, and wind-slab. He attributed accidents to ignorance or rashness. "Do not venture on a tour," he said, "unaccompanied by an experienced guide without first-ascertaining whether, it is a safe one under prevailing conditions."



## The Morld of the Theatre.

By J. T. GREIN.



#### THE CRISIS AND ITS CAUSES.—OUR SUNDAY ENTERTAINMENTS.

ORE than ever, the air of theatre-land is rent by the distressful cries of "Crisis!" And not only in London; in the provinces, too, there is woe and wail, and, unless famous stars like the Terrys, Sir John Martin Harvey, Mr. Matheson Lang, or a Cochran Revue are the visitors, the game is so risky

are still, in many cases, disproportionate to the drawing power of the actor; but still they are too high in the economic scheme of ordinary management, and they will have to come down; otherwise the present earners may find one day that the managers resist their claims and try, with lesser lights at lower

as they have now that money is tight; they would have said: "In for a penny, in for a pound," and have played on, as one does at baccarat so long as there is money on the table.

But now everyone is fearful and meticulous. The first night and the next morning's press clearly

weather-chart. It is either up or it is down; there is no lukewarm success to be fanned into flame. The managers, the

indicate the

backers, the sea-soned firstnighters, the Press, who know the ring of applause as the doctor the patient's blood - pressure, discover at once whether it is a winner or a flop. And when the latter, the cry is:

"Cut it off; don't throw good money after bad!" Only Mæcenases such

as Sir Barry

Jackson, who would stake a fortune on their opinion, could run on at the price of a little weekly fortune, until, by sheer resiliency of the play and the réclame, the public, willy-nilly, overcomes its aloofness and

gradually turns the gamble into a winner.

There are still other side-issues to be considered as symptomatic of the present state of things—the desire of star-actors to become managers, and their lack of judgment in the selection of plays; the strange constitution of some directorates at the helm of West-End theatres; the instability of management at some houses; the general amateurishness prevailing in theatre-land nowadays versus the systematic, exceedingly well-marshalled régime of the actor-manager's palmiest days. But introspection into these would lead one into a maze unending. The principal thing is to take the bull by the hornswhich is to follow the city of London, where all post-









"SOUTH IS THE PLACE FOR ME." AS LADY EMILY IN "PROGRESS." THE VERSATILITY OF MISS CICELY COURTNEIDGE IN "FOLLY TO BE WISE," AT THE PICCADILLY THEATRE: FOUR OF HER MANY IMPERSONATIONS.

AS HER AMUSING SELF.

AS MRS. GRUDD, THE BARBER,

as to be hardly worth the candle. The provincial field is barren: one of the astutest and most economical touring-managers said the other day: "I have dropped £15,000 in one year, and I am not going to drop more for the benefit of people who do not appredrop more for the benefit of people who do not appreciate the goods and run to the kinema next door because it is sixpence cheaper. It is a mug's game, and I have done with it. Let others be warned; I have had a lifetime of it." What he said of the provinces may be said in another form of London; only, fell as is the competition of the kinema, it is not the sole nor the main cause of the malaise that prevails in three-fourths of the London theatres. There is a sheaf of others worth enumerating in order to arrive at correct diagnosis. First and foremost, the rents. Ever since the early days of peace these have gone up and up wildly, ruthlessly, proving these have gone up and up wildly, ruthlessly, proving Golconda to the speculator in bricks and mortar

rates, the gamble of a name. But the actors alone

rates, the gamble of a name. But the actors alone cannot ease the situation so long as the landlords remain adamant. If the weekly salary-list is £200 and the rent is £400, the prospect, considering all the overhead expenses, spells ruin.

Then there is another factor which, in all the consideration of the question, has been overlooked. In the past eighteen months, London theatres have increased by eight new buildings, in some of which both the pit and the gallery in others the which both the pit and the gallery, in others the pit alone, were suppressed. This has drawn away from the theatres a great, a most important, fraction of the public whose deflection should not be underestimated, for in these hard times the prices of reserved seats are beyond the reach of many. This deflection is fatal in two ways—first, numerically, and second, by cutting off a main artery of publicity (and enthusiasm) which is of inestimable portent.









AS GEORGE ARLISS AS "DISRAELI." AS ONE OF THE AUDIENCE. MR. NELSON KEYS SHOWS ONCE MORE HIS POWERS AS AN IMPERSONATOR: FIVE OF HIS "CHARACTER" CONTRIBUTIONS TO "FOLLY TO BE WISE" AT THE PICCADILLY THEATRE.

AS MAURICE CHEVALIER.

AS A LADY SHOP ASSISTANT. AS A GERMAN PIANO-TUNER.

and a bottomless pit to the manager who wished to pursue his business in the regular way. He felt himself always in a cleft stick; if he did not own a theatre or could not find a hundred to a hundred and fifty thousand pounds to build one, he had either to pay the rent, however unreasonable, or give up business. Perhaps the majority would have been wise to do the latter, and live on what they had made

in the past.
Step by step with the rents went the salariesthat is to say, the salaries of the stars or semi-stars; for the rank and file and the moderately gifted, useful actors had to grin and bear the rises of their brothers and sisters in art, while they had to be content with the usual pittance or starve. These salaries

is said, the reputation of a play is made, not by the stalls or dress circle, not by criticism in the papers, but by the vox populi of the cheaper seats—the mouthto-mouth criticism that lends to one voice the power of a thousand, and whose effect, soon after a first night, is felt in the jingle in the box-office.

Now lastly there comes the ever-present question of the quality of the plays. How is it that, in 1931—eight weeks of age—more than a dozen plays have been withdrawn after inglorious runs of three, five, seven, or eight days? Are the plays worse than ever? I should say no. All these failures would have wobbled their little way a year or so ago before the City was financially convulsed to its foundations. Then their backers would not have got cold feet,

war rents have been forced down and the landlord has ceased to be the dictator of the situation.

About seven years ago the music-halls went through the same troubles as the theatres and kinemas at present. For the halls, like the theatres, were subject present. For the halls, like the theatres, were subject to obsolete and tyrannical licensing restrictions, the understanding of which defied the common sense of the general public. Then our colleague, Mr. Archibald Haddon, whose knowledge of theatrical legislation was vast, came to the rescue, and in a neat, informing, graphic little volume, "The Story of the Music-Halls," which is still an encyclopædia in parvo in the critic's library, put the case in a nutshell. It was widely read and it helped materially to remove [Continued on page 390.

FIG. I. WITH A CHARACTERISTIC SASANIAN RIBBON DESIGN FILLING-IN SPACES: A PLAQUE REPRESENTING POMEGRANATES.

TN our issue of February 14 we illustrated "a remarkable and unexpected discovery" (to quote Professor Stephen Langdon) made at Kish, in Mesopotamia, by the Oxford—Field Museum Expedition, which has been at work there for nine seasons on the site of Asia's earliest great capital. The new discovery (representing a much later period) was that of a palace of the Neo-Persian or Sasanian Dynasty, which ruled Persia and Babylonia from 212 to 651 A.D. In sending us the further photographs here reproduced, Professor Langdon writes: "The palace is yielding sculptures of an order more artistic and excellent than one had credited to that period of Persian art. Figs. 1 and 2 show plaques from a doorway. The plaque in Fig. 1 has the pomegranate design, and, true to the horror vacui of artists of the period, the spaces are filled-in with the ribbon design characteristic of Sasanian art. The [Continued opposite.]



FIG. 3. A MUTILATED BUST OF A SASANIAN KING-POSSIBLY SHAPUR II. (310-379 A.D.), AT WHOSE COMMAND WAS WRITTEN THE ZOROASTRIAN "AVESTA."



FIG. 5. A REMARKABLE EXAMPLE OF SASANIAN SCULPTURE, FOUND AT KISH: A BUST OF A PERSIAN QUEEN OR LADY, FROM A FRIEZE OF THE PALACE COURT WALL.

Continued.]
in great disorder, and it will be difficult to arrange them in their original relations. However, certain groups can be reconstructed, and the staff of the expedition are now engaged on that task. At the entrance to the palace stood two brick columns coloured yellow. The bases of these columns have been found, but the designs have not yet been sent to Oxford. The sculptures so far found reveal Greek and Roman influence, but the inspiration and execution are distinctly Persian, and the sculptures are equal to anything hitherto recovered from that great period of Persian art."

Photographs by Courtesy of Professor Stephen Langdon, Director of the Oxford—Field Museum Expedition at Kish.

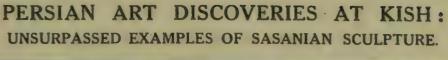




FIG. 2. ANOTHER SASANIAN PLAQUE FROM THE SAME DOORWAY AS FIG. I: A DESIGN OF DAISIES AND "RIBBONS."

Continued.]
plaque in Fig. 2 has the daisy-flower design. Fig. 3 shows the mutilated bust of a Sasanian king, and resembles a similar one of the famous King Shapur at Bostan, in Persia. This may be the bust of Shapur II. (310-379), who ordered the sacred book ('Avesta') of Zoroastrianism to be written. Figs. 4 and 6 show parts of the decoration on two sides of a doorway. There are in all fourteen heads on this doorway design. The door leads from a court into a suite of rooms. Fig. 5 shows a bust of a Persian queen or lady, from one of the friezes of the palace court wall. The excavations have now progressed far enough to enable Mr. L. Ch. Watelin to state definitely that the palace was altered after having been built. The plan so far as excavated reveals an inner court with a pool. From this court doors led into suites of rooms connected with each other by narrow passages. The sculptures were found scattered [Continued below.]



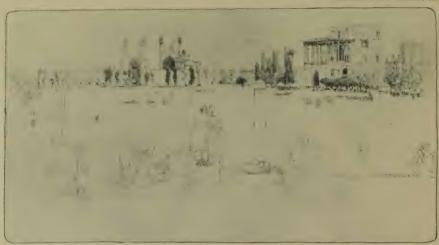
FIG. 4. SASANIAN, OR NEO-PERSIAN, ART UNEXPECTEDLY FOUND AT KISH: PART OF THE DECORATION OF A DOORWAY.



FIG. 6. INTERESTING FACIAL TYPES IN SASANIAN SCULPTURE: DOORWAY DECORATION AS IN FIG. 4— THE OTHER SIDE.

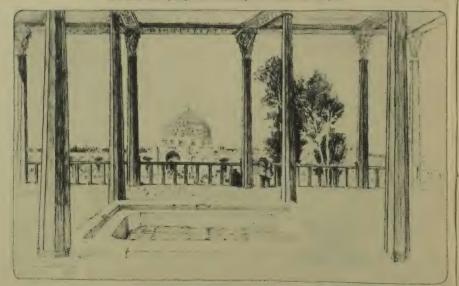
#### THE LAND OF THE WONDERS OF THE BURLINGTON HOUSE

DRAWINGS BY FRED RICHARDS R.E. (Co.



THE FIRST POLO GROUND (COPIED IN DIMENSIONS AT HURLINGHAM) WITH ITS ORIGINAL MARBLE COAL-POSTS STILL STANDING: THE MEIDAN-I-SHAH, OR ROYAL SQUARE, AT ISPANAN, CONSTRUCTED BY SHAH ABBAS, WHO WATCHED CONTESTS FROM THE VERANDAM OF THE ALI KAPI (THE BUILDING ON RIGHT)—SHOWING ALSO (CENTRE BACKGROUND)
THE CELEBRATED MASSID-I-SHAH, OR ROYAL MOSQUE

In his note on his drawings of Isfahan, Mr. Feed Richards writes: "The All Kapi is a great archway topped by a verandah which was the front door, as it were, of the Palase and its surroundings (said to have occupied four and a half miles), and the 'Grand Stand' from which Shah Abbas tooked on the Square. Here he saw horse-races, wreatling,matches, wild beast fights, and polo. This game is said to have been played here in Persia first. The marble goal-posts still stand. (The pole ground at Hutilingham is reputed to have been played menentions.) The top of the All Kapi is fordered an excellent view of the town, with glimpses of turquotes domes between a forest of trees. The part of the Palase immediately behind the All Kapi is now a prison. The Chehel Situn (Hall of Forty Pillars) stands in the Palase grounds, and is now used by the Army. The number forty is a favourite Orientai number is in 'forty day.' The Forty Thieves,' and many other examples. Here the number is made up, by twenty reflections of twenty volumes—an instance of the platureque extravagance of Persian phraseology. The decoration of some parts or come is decorated with basilinings which throw much light on the coststems also the persiod."



THE "GRAND STAND" FROM WHICH THE GREAT PERSIAN RULER, SHAH ABBAS (ISST-1628) WATCHED POLD MATCHES AND OTHER CONTESTS IN THE ROYAL SQUARE AT INFAHAN (SHOWN" IN ABOVE DRAWNING) AND RECEIVED FOREIGN ENVOYS: THE TALAR, OR VERANDAR, OF THE ALL KAPT (THE "PALACE ENTRANCE) SROWING, ON THE OPPOSITE SIDE OF THE SQUARE, THE MOSQUE OF SHERK LUTPULLAN.

#### EXHIBITION: DRAWINGS OF MODERN PERSIA-ISFAHAN.

(COPYRIGHTED). (SEE ARTICLE ON PAGE 372).



PERSIA'S MOST SACRED SHRIME, WHOSE CREAT FORTAL (ILLUSTRATED IN COLOUR IN OUR ISSUE OF FEBRUARY 7) IS REPRODUCED IN REFLICA (ON A OME-THIRD SCALE) IN THE EXHIBITION OF PERSIAN ART AT SURLINGTON MOUSE: THE FAMOUS AMSJIDL-ISSUAN, OR ROYAL MOSQUE, AT ISPARMA —A VIEW FROM THE ALI KAPI VERANDAH. MOVEMEN (INCIDENT FOREGROUND) STATEMENT OF THE PROPERTY OF



ISPAHAN AS SEEN FROM A BACK WINDOW IN THE ALI KAPI (SEEN IN UPPER LEFT DRAWING): A VIEW SHOWING PART OF THE PALACE NOW USED AS A PRISON AND (IN LEFT CENTRE BACKGROUND) THE CHEHEL SITUM, OR "HALL OF THE FORTY COLUMNS" (ACTUALLY, TWENTY COLUMNS REFLECTED IN WATER)—A BUILDING WHICH WAS THE PRINCIPAL TALAR, OR VERANDAHED THRONE ROOM.

From Notes supplied by Mr. FRED RICHARDS, R.E., to his Drawings reproduced in this Issue. (See pages 370 and 371.)

We now give a promised further instalment from the delightful series of drawings of modern Persia by Mr. Fred Richards, with descriptive notes from his pen, to which four pages were devoted in our last issue. As there noted, although the present Exhibition of Persian Art at Burlington House has aroused a new and lively interest in the land where all the beautiful exhibits had their origin, we in this country know but little of Persia in comparison with Italy and Holland, whose art was represented in the two previous exhibitions. It is the purpose of these pages to make Persia better known, and thus enhance the pleasure of a visit to Burlington House. We may repeat that a number of beautiful and interesting etchings by Mr. Richards, from these and other drawings, are to be published by Messrs. P. and D. Colnaghi and Co., 144, New Bond Street, W. I.

DERSIAN bazaars still retain much of their ancient glamour, and form the most picturesque side of the life of the Persian people. They may be crowded—they are never dull, and, but for the eternal expectoration, one might pronounce them the pleasantest and most contented clubs in the world. There are no bores, news travels apace, and the "talk of the bazaar" is generally as up-to-date as the "chat on 'Change." Together they make one rambling roofed town, anticipating the ideas of modern writers and architects, who have peeped into the future of roofed streets. Except the whining beggars—the drones of the bazaars—one rarely have peeped into the future of roofed streets. Except the whining beggars—the drones of the bazaars—one rarely sees anyone in them who even appears to be unhappy. The astute merchants admittedly love bargaining, making of it an art. The craftsmen and the workers are as busy as bees, and the hundreds of little boys seem to have adopted as their motto "I too will something make, and joy in the making." making.

In winter the bazaars are comparatively warm, and in summer cool, and, given better sanitary conditions, probably better wages, more light, more sunshine, and more leisure, the work done in them would then be produced in a happier atmosphere than that performed in most Western workshops by machine-minders, with all their methods of efficiency and their up-to-date machinery. In the bazaar, the workman can keep his interest alive in his work, since he sees the whole job through, and does not suffer the monotonous repetition of producing a single unit, which is often one so infinitesimally small as to give the machine-minder no idea of a link with the finished article, which often hardly the finished article, which often hardly concerns him.

These Persian bazaars are in some ways akin to the old craft guilds of Europe in the Middle Ages, and the tools used are just as mediæval; added to which is an air of a happily-conducted technical class of to-day. There are many sides to the sore question of child-labour in Persian bazaars, but, until there are more and better-equipped schools, a boy is probably better off with his father or employer in the bazaar-workshops than he would be in the streets, which teem with diseased the streets, which teem with diseased or deformed beggars, cursed with abnormal persistency and the most unpleasant and artificial whine in the world. Certainly one may spend day after day in the bazaars and never hear a boy cry—that is, weep. He has powerful enough lungs when, every day at the cell for previous course from the

moon, the call for prayer comes from the minaret of the neighbouring mosque, for it is the duty then of these little mites of five to six and upwards to come to the door of their father's or employer's stall, and, come to the door of their father's or employer's stall, and, with hand to mouth, cry at the top of their squeaky little falsetto voices the noon-day prayer to Allah—"singing for their lunches," as it is called by the profane. Combine with these hundred shrill cries the clang of the blacksmiths' anvils, the hammering of the coppersmiths, the planishing of the brass-workers, the tapping of silversmiths, the whining of beggars, the hum of hundreds of voices, and the shuftle of a thousand feet, and the result is a curious, harmonious combination of noises difficult to describe in words. Strangely enough, this great chorus of man-made noises in the bazaar has not the unpleasant, ear-splitting effects of machine-made sounds. It is the strident klaxon, the screaming siren, the roar of the aeroplane engine, the starting throes of the motor-cycle, and

the clanking of machinery, that jangles the air and jars the nerves

The joys of bazaar life are its free entertainments. In modern cities everything except street-mending is hidden from the public eye. In the bazaar you may see "all the wheels go round," and watch endless making and mending in open-fronted craft-shops. The tinker, the tailor, the hatter, the cotton-ginner, the confectioner, the carpenter, the jeweller, the wool-spinner are all there, with many others; and the small boy can change his mind a dozen times a day if he likes, before he decides which of all these he would like to be. The picturesque side of the bazaar, however, suffered a severe blow when the present Shah decreed a few years ago that the old Persian costume must give place to European, and that the "Pahlavi" hat be adopted as a national headgear instead of the turban. This hat, now the only distinctive mark of the Persian—as the tarbush is of the Egyptian—is hybrid in shape, seeming not quite sure whether it favours an English midshipman's The joys of bazaar life are its free entertainments.



STALLS OF THE COPPERSMITHS IN THE GREAT BAZAAR AT ISFAHAN: A MODERN SCENE NEAR THE SPOT WHERE HAJJI BABA'S FATHER PLIED HIS BRUSH.

The Copper Bazaar at Isfahan, here illustrated, forms part of the great Bazaar, where each craft keeps to its own quarters. It was described in a romance entitled "The Adventures of Hajji Baba cf Isfahan," by James Morier, the English novelist and traveller, who was Secretary of the Embassy to the Persian Court from 1810 to 1814. He also published another work, entitled "A Journey through Persia, Armenia, and Asia Minor to Constantinople in 1808-9."

old-fashioned "cheese-cutter" or the hat of a modern French officer. The young Persian "knut" of the Lalezar—the Bond Street of Teheran—sees to it, however, that, whether his suit be of palest lavender, chequered like an illuminated manuscript, black like a Government official's, or expensive as a rich merchant's, his "Pahlavi" hat must match it in colour and material, and his waist must be the slimmest in all the Middle East. But, though the "Pahlavi" dominates the streets and is the distinctive mark of the male civilian in Persia, there are still plenty of quite good excuses in the bazaar for lesser lights to wind the silk scarf around the head and wear the "abbah"—the long, traditional cloak of Persia. Of the women, little is seen but their "chadors"—long black cloaks—their white veils, pink imitation silk stockings, and high-heeled French shoes. The rich and more advanced are discarding their black trousers. In

the capital, and the mirror of Teheran, Persian fashion, women are also replacing their veils by a type of large black tennis eye-shade, which, with their black "chadors," makes them look for all the world like large crows. In Kerman, the "chadors" are white, giving the wearers a rather nun-like appearance.

All these things contribute to a pageant of daily life which makes Persian bazaars the most attractive in the world, even when we consider those of Cairo, Constantinople. world, even when we consider those of Cairo, Constantinople. Damascus, Baghdad, Jeddah, Assouan, or Omdurman, (Those of India I have not yet seen.) In the Persian bazaars one might use the hackneyed sentence, "Every yard is full of interest," since three feet is quite often the limit of a man's shop-front. It is well, however, to hurry past the modern stalls of cheap hardware and ornaments fresh from Czecho-Slovakia and Russia—stalls full of machinemade articles, inferior in both design and material, which are eating like a canker into the heart of the Persian bazaars. But you may yet see the baker slapping large pieces of dough on the sooty roof of his oven, as a small boy slaps a mud pie against a wall. Next door probably is a cubicle "restaurant de luze," where you may watch kababs of young

pie against a wall. Next door probably is a cubicle "restaurant de luxe," where you may watch kababs of young lamb a-browning or smell fragrant scents, for the smells of a bazaar compete with its noises. Next to it a Dervish, complete with axe and begging-bowl, sits by a mosque door, which opens into the main bazaar. Near by, a carpet merchant displays seductive saddle-bags, and "carpets dark as wine," or a professional letter-writer shows his seals for the illiterate. Here, again, is a dark crypt in whose obscure recesses an enormous blind-folded camel shuffles round and round the mill-stones that crush oil from seed. Contrasting with it next door is the fruit shop—a paletteful of primary colours, hanging in front of which is a shy "bulbul" in a round cage made of canes all decked in coloured feathers and blue beads—a sad nightingale crying for its lost rose and longing for its branch and the moon. and the moon.

Peep into odd corners, and you will find, looking still more sorrowful, disciples of De Quincey; but to restore one's cheerfulness there is always the one's cheerfulness there is always the saddler with his camel trappings, the cobbler with his white canvas shoes, the potter "thumping his wet clay," and the seller of spices, henna, and kohl all awaiting their chroniclers, with sufficient material in and on their stalls for a hundred books of twice a hundred pages full of stories of Eastern life, as little changed as the moon of the days of Haiji Baba, or even since the immortal of Hajji Baba, or even since the immortal nights of Khalifeh Harun el Rashid.

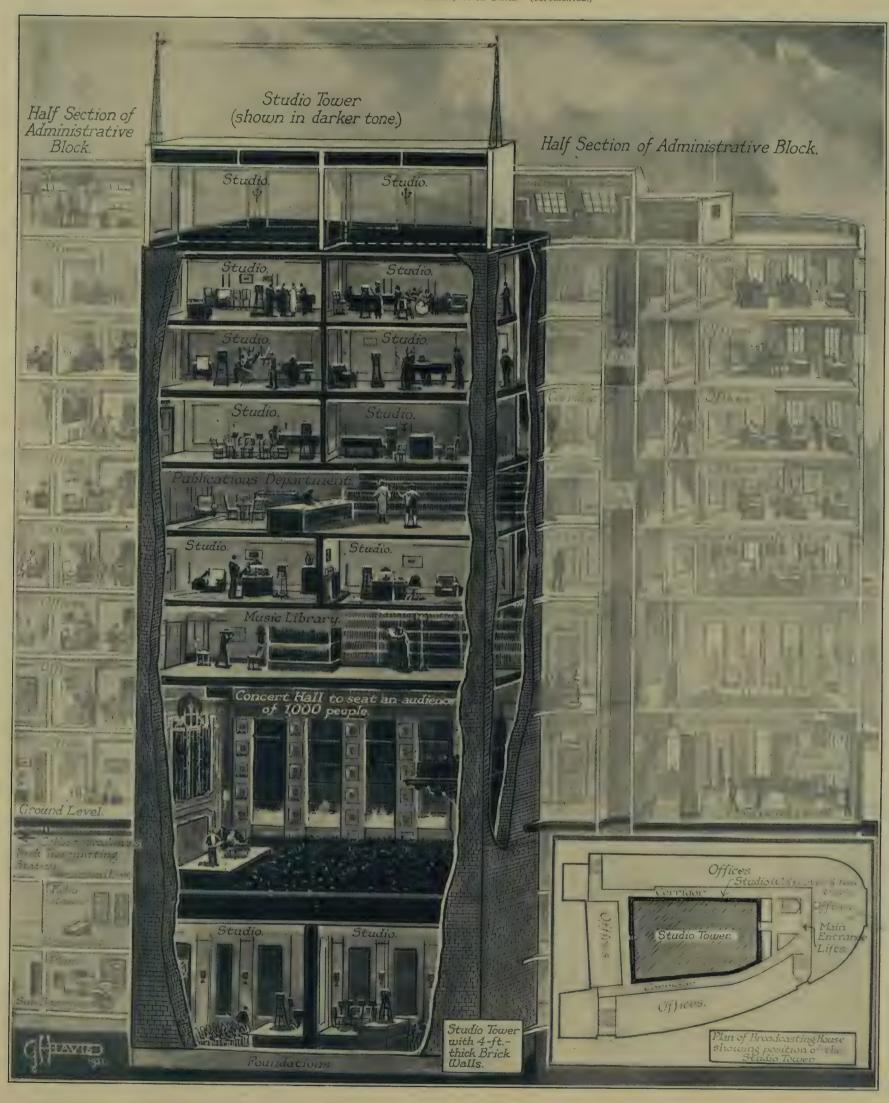
Yet, with all the excellent qualities to be found in the bazaar—its hospital-ity—its technical dexterity—its patience—its art of bargaining—its social life—its humour—its picturesqueness—and its freedom—alas! in spite of all these its host best that your must look for its freedom—alas! in spite of all these, it is not here that you must look for fine workmanship or objects of supreme craftsmanship to-day. No! not even in the houses of the Persians themselves. The mantles of the master-craftsmen of the past have become frayed indeed. In Isfahan, over the great door of the entrance in the Royal Maidan, near the spot where Hajji Baba's father plied his brush, there are a few father plied his brush, there are a few painters of book-covers, and many of second and third-rate quality are being done by young men and boys, who have as astonishing a technical ability as their employers have financial minds. There are the goldsmiths and silversmiths in the jewellers' bazaar,

dexterous enough with their hundreds of replicas. There are the brass-workers who turn out trays and table-ornaments slavish imitations of the past—with the fidelity, and almost the swiftness, of machines. Apart from carpet-weaving and the rugs of nomadic tribes, it is the coppersmith, who makes domestic utensils, the shoe-maker, and the harness-maker, and those who make articles of utility by hand in the openfronted workshops, who are to-day alone among the faithful.

To find its previous treasures, it is not necessary to travel to Persia, where some are mured in mosques. They are more easily found exiled in the cabinets of collectors, or in the glass cases of foreign museums. To-day the Persian craftsman has a long journey to make to catch up the past; even the potter is inarticulate. The old order changeth. It is the Age of Tin—and Speed.

## A "SILENCE" TOWER AS A BUILDING'S "CORE": THE B.B.C.'S NEW HOME.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



THE UNIQUE CONSTRUCTION OF BROADCASTING HOUSE: A MASSIVE CENTRAL TOWER WITH WINDOWLESS BRICK WALLS, ENCLOSING TWENTY STUDIOS ISOLATED FROM EXTERIOR NOISE, AND FORMING A "KERNEL" WITHIN THE "SHELL."

Broadcasting House, now under construction in Portland Place, London, which in due course will become the headquarters of the British Broadcasting Corporation, will be the finest building of that character in the world. It will have all the latest devices for transmitting, and it will be connected with the great station at Brookman's Park by a mass of underground cables. Its outstanding feature is the huge Studio Tower which is being constructed in the centre of the building and will be separated from the administrative portion by four massive walls, approximately four feet thick, so that the studios inside this tower will be completely isolated from all outside noises. This tower is without windows, so that artificial light will be used night

and day, and it will also have mechanical ventilation. In order to shut out all exterior sounds, the tower is wholly built of solid brickwork without stanchions. Altogether there will be no fewer than twenty studios (twice the present number at Savoy Hill), some for talks, and others for music. The main feature of the tower's interior is the large concert hall studio to seat a thousand. The administrative offices form the outer ring (illustrated in light tone) round the tower (shown in darker tone). The B.B.C. expect to occupy their new home before Christmas. The architect is Lieut.-Colonel G. Val Myer, in association with Mr. M. T. Tudsbery, civil engineer to the B.B.C. The builders are Messrs. Ford and Walton.

- 50



#### WORLD OF SCIENCE. THE



#### CONCERNING "SILVER-FISH."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

OPINIONS differ widely as to the attitude we should adopt towards those of our fellow-men who, from the nature of their work, must be labelled "scientists"—a barbarous word. Some regard them as men who are to be held in honour among us; as men of whom the nation is proud; whose opinion, on their particular subject, is worth having. But there are others who would have us believe them to there are others who would have us believe them to be men of no account, mere eccentrics living in a little world of their own, quite outside the pale of the world of "practical" men. To the theologically-minded, they are anathema. These dissentients squeal with maniacal laughter over their inability to "know their own mind"; for the "scientist," they will tell you, is always contradicting himself. To the facetious they are men who wear long hair and spectacles; "absent-minded beggars" quite unfit to make their way in the world, were they not somehow provided for. provided for.

What interpretation are we to put upon these violently conflicting views? The answer depends on our conception of what is meant by "science." To most people, "science" seems to be nothing more than some vague, impalpable concept about which "scientists" love to argue and formulate "laws." That there is a certain amount of method in their produces his critical will admit since the "practical madness his critics will admit, since the "practical man" can often seize hold of some of their ideas and turn them to account. Electricity, wireless, X-rays, for example, have been obtained by crushing the ores snatched from the scientists' laboratories by "practical men."

vestigation, for

each generation starts where his

predecessors

left off. New methods of

analysis reveal-

ing new facts,

or old facts in

Whether we whether we turn to high officers of the State or to "mere nobodies," we find a deplorably large number wither from ber, either from mental sloth or mental deficiency, holding this grotesque travesty of the truth. They seem unable to grasp the fact that "science" is no close preserve of the elect, but merely sublimated common sense; or, to put it another way, common sense passed through the fires of intelligent criticism. There can be no final decision of any theme which forms the subject of scientific in-

2. PERHAPS THE MOST PRIMITIVE OF ALL INSECTS: CAMPODEA STAPHYLINUS, SEEN GREATLY ENLARGED.

Campales Staphylinus has been described as perhaps the most primitive of all insects. It is about a quarter of an inch long, nearly white, and very active, but so fragile that it cannot be preserved, like other insects, as a dried specimen—though it can be kept as a microscopic preparation.

a new light, are the natural and necessary outcome of their investigations.

It should not be necessary to point out that "scientists" are born, not made. A little mental alertness on the part of those whose talents lie in other directions would show them that the lore of the man of science, where it touches their own concerns, is worth having. A case in point occurred the other day in one of our courts of justice. It

concerned the harmfulness or otherwise of the presence in a dwelling-house of a curious and tiny insect known commonly as the "silver-fish" (Lepisma saccharina), Fig. 3. It is also called the "silver-witch," "sugar-fish," "sugar-louse," and "bristle-tail."

A new tenant, taking over a flat, found numbers of these little creatures in the bath-room and kitchen. So great was the horror they inspired that the tenant

fused to pay the rent. Some very silly remarks about the habits of these unde-sirables were made in the course of the action, and no one seemed to have taken the trouble to find out what manner of little beasts these were, or what was the nature of their food. It was enough that the tenant did not like them. And he cannot be blamed for that.

What then, is to be said of the "silver-fish"?—which, by the way, presents not the remotest likeness to a fish. In the first place, it is among the

OF INSECT ANATOMY ONLY MADE VISIBLE THROUGH A VERITABLE TRIUMPH OF THE OPTICIAN AND LENS-MAKER'S CRAFT. These tiny scales are remarkable for the "watered-silk" appearance they present under the microscope, an effect due to the trans-parency of the scale, which allows the sculp-turing of the under-side to clash with that of the upper. Here the focussing shows the grooves and ridges of the upper surface sharply

most interesting of living insects, since it belongs to a group — Thysanura — which, structurally, is of an extremely primitive type, presenting us, so to speak, with the raw material from which the rest of the insects have been derived. The mouth parts are simpler; the tracheal system, or breathing apparatus, simpler; the tracheal system, or breathing apparatus, is simpler; and they have no wings; while the body is clothed with minute scales, which, by reason of the sculpture of their surfaces, impart a curious silvery sheen to the whole body. The bristle-like filaments at the end of the body are found in some other insects of lowly type. In other insects they have been transformed into other structures, such, for example, as the forcers of the earnings. for example, as the forceps of the earwigs.

I. A SCALE OF THE "SILVER-FISH"

INSECT, SEEN VERY HIGHLY MAG-NIFIED: AN INTERESTING DETAIL

defined.

Lepisma is the most "advanced" member of this group. Campodea—of which more presently—is the lowest or simplest of the tribe. But the natural history of the silver-fish embraces more than these purely structural details, though these are of the highest importance in relation to the study of the evolution of the insects.

When we come to the theme of how they live and move and have their being, we establish a more direct contact with the householder: and it must be admitted that silver-fish in any numbers are distinctly undesirable. Sugar and starch form their staple diet. But these are obtained, so to speak, at second-hand They find all they want by gnawing the under-side of linoleum, behind wall-paper, and from the paste used in the bindings of books: Muslin curtains and starched collars may also be attacked, for the sake of the starch they hold. These would seem to be very innutritious items in the bill of fare, but we must remember that young moths--that is to say, in their larval stage--grow fat on Witney blankets

or an old pair of trousers. Lepisma is found only in houses. A near relation, *Thermobia funorum*, is found in bake-houses. The bakers call them fire-

As touching Campodea staphylinus (Fig. 2): this, as I have already remarked, is the most primitive member of the tribe, and little is known about it, even by entomologists. Nevertheless, it is a fairly common insect, most numerous in gardens and fields near London and Cambridge, and in damp, decaying wood in the New Egreet. in the New Forest.

Those who would like to add to our knowledge of this little creature must look for a tiny, soft, white body. Under stones, where the ground is damp, is a likely hunting-ground. But they are very frail—so delicate, indeed, that they can scarcely be picked up with a camel-hair brush without breaking them; and placed in the usual glass collecting-tube, they speedily die. They have no eyes and shun the light, and their breathing tubes are of simpler structure than in Lepisma.

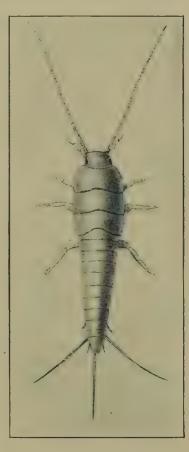
Frail though it be (Campodea has been described, isms), it flourishes while highly-endowed insects become extinct. In suburban London gardens, on the shores of the Mediterranean, on the summits of the Pyrenees, in North America, even in the caves of Kentucky, and in India, it flourishes—so long as

Lepisma, and one of its nearer relations, Podura, long ago attained to fame among microscopists on account of the scales covering the body, to which reference has already been made (Fig. 1). These scales have played no small part in bringing to perfection the microscope lenses of to-day.

Like those of butterflies, these scales are modified

hairs, and have their surfaces broken up by fine, longitu-dinal lines or ridges, ex-tremely difficult to define sharply save with the most perfect lenses, which came into being only after years of laborious work on the part of our opticians. Lepisma and
Podura furnished the tests. It is the light deflected from these fine ridges which gives the metallic sheen to the ghostly body of Lepisma.

I had hoped to find space for at least a brief survey of a very nearly-allied group — the Collembola, or "spring-tails" but such survey is now out of the question. The "spring-tails" shall, however, have an essay all to themselves in some future number.



3. THE "SILVER - FISH," OR
"SUGAR LOUSE" (LEPISMA
SACCHARINA): A MINUTE AND
VERY PRIMITIVE INSECT, COVERED WITH MICROSCOPIC SCALES.

WITH MICROSCOPIC SCALES.

The "silver-fish" lives in houses, nourished on the paste behind wall-papers, the starch in clothes and curtains, and anything which contains starch. It is very frail, and boiling water poured over it will kill it instantly. It is of great interest to scientists because of the simplicity of its primitive insect anatomy.



#### "THE LANDSCAPE AND THE ARTIST": A FANTASY BY SEDLACEK.

Our readers may remember that a while ago we published in "The Illustrated London News," in photogravure, an unusually attractive picture, by Franz Sedlacek, with the title "Motoring in a Fantastic Landscape." We are glad to be able to add a reproduction in colours of another specimen of the artist's remarkable work. We may add that the painter is an Austrian engineer entirely self-taught

so far as his art is concerned. It was not long, however, before his natural genius found recognition in Austria, and his paintings attracted much attention when exhibited, more especially, at the "Sezession," in Vienna. He has a predilection for odd landscapes; but he does not disdain "interiors," and his "The Library" was purchased for the Upper Austrian Gallery, at Linz.



A CANALETTO IN THE FOUR GEORGES LOAN EXHIBITION: "THE CITY OF LONDON FROM RICHMOND HOUSE."

REPRODUCED BY COURTESY OF THE DUKE OF RICHMOND AND GORDON.

THESE two superb views of eighteenth-century London, by Canaletto (Giovanni Antonio Canal), have been lent by the Duke of Richmond and Gordon to the Four Georges Loan Exhibition (February 24 to March 30) at Sir Philip Sassoon's house, 25, Park Lane, in aid of the Royal Northern Hospital. They were previously on view at the galleries of Messrs. Spink and Son, Ltd., 6, King Street, St. James's. Last year they were included in the Exhibition of Italian Art at Burlington House. Their interesting history is given in "A Duke and His Friends," by the Earl of March, and Miss Hilda Finberg's essay, "Canaletto in England," in Vol. II. of the Walpole Society Annual, 1920-1. From these sources we learn that an Irishman called Owen McSwiny left London in 1711 for Italy, where he acted as impresario for Italian opera in London, and took up picture dealing. His principal client was Charles, second Duke of Richmond. In letters preserved at Goodwood we find McSwiny, in 1726, projecting a scheme for decorating the Duke's apartment with historical pictures by Italian artists, to commemorate deeds of famous Englishmen. In recommending artists he mentions Canaletto. A year later McSwiny began to buy some of Canaletto's Venetian views for the Duke, and writes that two of the finest cost twenty-two sequins each. Further transactions followed in 1728 and 1729. The British Consul at Venice, Joseph Smith, was popularising Canaletto's work among English visitors. The War of the Austrian Succession had a disastrous effect on Canaletto's market. Englishmen no longer made the Grand Tour.



A CANALETTO IN THE FOUR GEORGES LOAN EXHIBITION: "WHITEHALL FROM RICHMOND HOUSE,"
PAINTED IN 1746.

Reproduced by Courtesy of the Duke of Richmond and Gordon

Continued.]

Canaletto decided to visit England and get in personal touch with his patrons. In a letter dated May 20, 1746, to the Duke from his former tutor, Thomas Hill, we read: "The only news is what I had this day from Swiney at the Duke of Montagu's, where we dined, and he, I think, got almost drunk. Canales, alias Canaletti, is come over with a letter of recommendation from our old acquaintance the Consul of Venice to Mac in order to his introduction to your Grace. . . . I told him the best service I thought you could do him would be to let him draw a view of the river from your dining-room, which, in my opinion, would give him as much reputation as any of his Venetian prospects." The Duke at once acted on this suggestion, and the result was the two pictures here reproduced. That on the left was not painted from the dining-room, as no doubt Canaletto found a better prospect from an upper window. In the foreground is the terrace of Richmond House; on the left, part of Montagu House, adjoining; in the distance (left to right) the Savoy; St. Mary-le-Strand; Somerset House; St. Clement Danes; St. Bride's; St. Paul's, and spires of many City churches—in short, the whole glory of Wren's architecture in panorama. The companion picture shows Whitehall from the front of Richmond House. On the right is part of Montagu House, and in the left centre is Inigo Jones's Banqueting Hall, with St. Martin's-in-the-Fields beyond. On the extreme left stands the beautiful "Holbein Gate," which was demolished in 1759.



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### THE DIVINING-ROD IN ARCHÆOLOGY:

THE "TWIG" FOR LOCATING SUBTERRANEAN TOMBS AND BURIED TREASURES

SIGNORINA MATALONI: A NOTE BY DR. THOMAS ASHBY.

Interest in the divining-rod, and the downward turn it takes when the hands of the diviner bear it over water, metal, and so forth, has been revived by the case of Signorina Mataloni, who, aided by her "twig," has, it is reported, located certain "find"-yielding tombs on the site of the ancient Etruscan city of Capena. At our request, Dr. Thomas Ashby has written the following brief article on the subject, a contribution in which he says: "The sensitiveness to the presence of a void in the earth below, which Signorina Mataloni possesses, is not uncommon."

"LEPRIGNANO, some twenty miles north of Rome, is the modern representative of the ancient Etruscan city of Capena. The site of this has been variously identified; but there is little or no doubt that it should be placed on the hill of S. Martino (a long, narrow ridge approached from the west by a small isthmus), where it had already been located by Gell and Dennis. The latter, in his 'Cities [Continued below.



WHERE ARCHÆOLOGICAL DISCOVERIES HAVE BEEN MADE WITH THE AID OF SIGNORINA MATALONI AND HER DIVINING-ROD: THE SITE OF CAPENA, THE ANCIENT ETRUSCAN CITY NOW REPRESENTED BY LEPRIGNANO (FROM THE SOUTH).



Leprignano, Signorina Mataloni, seems to possess an extra sense which allows her to locate metals and to state what they are likely to be, as well as to determine the sites of tombs. For this she uses a twig like a water-diviner, and her methods are closely similar. There seems to be no doubt as to her powers; a message from the 'Times' correspondent in Rome, sent on January 29 last, speaks of a certain Professor Mercati, of the University of Rome, whom I also know from personal experience to be the possessor of similar faculties; and his aid was used in the excavation of the necropolis of Vulci. The sensitiveness to the presence of a void in the earth below, which Signorina Mataloni possesses, is not uncommon; and she uses it to fix the sites of subterranean chamber tombs. In one of the tombs discovered by workmen acting on Signorina Mataloni's instructions a vase has been found with an inscription in Etruscan characters: in it were three rings of gold, and a scarab engraved with the figure of a centaur. On the other hand, some fine bronzes and vases of black ware were found some, twenty-five years ago in cemeteries to the north of the site. In these the greater part of the tombs belonged to the seventh or sixth century B.C., though some or them had, been used over again at a later date. These objects are now exhibited in the Museo Preistorico at Rome. Signorina Mataloni's powers appear to be in request at other sites, and she is now in the process of conducting experiments at Pompeii. Here she has stated that gold objects still lie buried in the so-called Vicolo di Modesto, near the Porta Ercolanense, the excavation of which was completed many years ago.''

LOCATED BY THE TURNING OF THE DIVINING-TWIG
IN THE HANDS OF SIGNORINA MATALONI, WHO EVIDENTLY
POSSESSES SENSITIVENESS TO THE PRESENCE OF A
VOID IN THE EARTH BELOW; A CHARACTERISTIC
ROCK-HEWN CHAMBER TOMB FOUND DURING THE
RECENT EXCAVATIONS ON THE SITE OF CAPENA;
WITH THE ORIGINAL PICK-MARKS VISIBLE, AND WITH
SOME RATHER LATE VASES IN SITU.

and Cemeteries of Etruria,' has a characteristic description of the site, quoted here: 'The view from the height of Capena is wildly beautiful. The deep hollow on the south, with its green carpet: the steep hills overhanging it, dark with wood-the groves of Capena, be it remembered, were sung by Virgil—the bare swelling ground to the north, with Soracte towering above the snow-capped Apennines in the eastern horizon: the deep silence, the seclusion : the absence of human habitations (not even a shepherd's hut) within the sphere of vision, save the distant town of Sant' Oreste, scarcely distinguishable from the grey rock on which it stands—compose a scene of more singular desolation than belongs to the site of any other Etruscan city in this district of the land.' The deep hollow to which Dennis alludes is an extinct volcanic crater—for here we are in volcanic country in which there was a lake not many centuries ago. The remains are somewhat scanty, the most minent ruin being that of a Roman water-cistern, to which were added mediæval walls when the ruin was made to serve as the nucleus of a mediæval castle or of a church. There are also scantier traces of the city walls in squared blocks of tufa; and remains of other buildings have been found recently, though previously there was nothing visible above ground. But the most important discoveries made have been in the cemeteries which lie on various hills surrounding the site; and recently more tombs have been discovered to the south, close to an ancient road by which it is approached. A girl of



THE DIVINER WHO HAS BEEN USING HER POWERS TO LOCATE THE SITES OF SUBTERRANEAN CHAMBER TOMBS
AT CAPENA, AND HAS SINCE ANNOUNCED THAT THERE ARE GOLD OBJECTS HIDDEN IN THE SO-CALLED VICOLO
DI MODESTO, POMPEH: SIGNORINA MATALONI AT WORK WITH HER DIVINING-ROD ON THE SITE OF CAPENA.
"A girl of Leprignano, Signorina Mataloni, seems to possess an extra sense which allows her to locate metals and to state what they are likely to be, as well as to determine the site of tombs. The sensitiveness to the presence of a void in the earth below, which
Signorina Mataloni possesses, is not uncommon."



By J. MACLEOD. (See Illustrations on the opposite Page.)

IN Southern Central Europe, between the Rhine and the Black Sea, and especially in Austria, Bavaria, and Southern Moravia, are certain artificially-made caves which for centuries have gone by the name of "Erdställe" (literally, "earthplaces") among the peasantry. These caves are found in numerous villages, sometimes under the oldest houses or a very old church, sometimes in

enlargement; the majority are so low that it is only possible to crawl through on hands and knees. More often than not, the visitor has literally to force his way through them. Here and there in the roof can be seen openings about 6 in. wide, and narrowing at their upper end. These served as air-holes, and once extended to the earth's surface, but are now generally closed by a house or cattle-shed built over

them. At irregular intervals along the walls of the caves are small niches, about the size of a fist, which, according to Kiessling, were used, during the hewing of the Erdställ, for holding tallow lights, and were not originally destined for any ceremonial illumination.

Many Erdställe also possess larger niches, generally about 8 to 12 in. high, half-way up the wall (Fig. 2). According to some opinions they once held burial-urns. Here and there we find niches large enough to accommodate a very short man, standing in a bowed position; these were perhaps used as watchmen's look-outs (Fig. 4, opposite page). The chambers, passages, and tunnels are not infrequently laid at different levels, like the galleries of a mine (Fig. 6). This only adds to the mystery of the raison d'être of the Erdställe, as no flint, bronze, coal, or other valuable mineral has ever been found in the localities where they exist. At the entrance of many chambers and some passages there are notched grooves, which, by planks or the like, could have been closed from either inside or outside.

So far we have chiefly had in view the Erdställe of Lower Austria, where the main body of the race whom we might name "Erdställerbauer" (Erdställ - builders) were settled. In what follows we shall consider only that part of Lower Austria which lies north of the Danube, and is divided into the Waldviertel (forest region) and the Weinlandviertel (vineyard region). The Waldviertel Erdställe have been exhaustively investigated by Kiessling, and are of earlier date than the others. They differ from those in the Weinlandviertel and other

Erdställ districts in that they possess a "Rundgang" (circular passage). These passages run round a roughly-hewn column of rock, and lead back upon themselves, so that there is no dead end to the Erdställ (see plan, Fig. 1, Nos. 2 and 6). The number of known Erdställe existing in the region between the Rhine and Russia is estimated at about 700; of these, over 300 are in the Weinland-viertel alone, and over 100 in the Waldviertel. The Waldviertel Erdställe are cut in a fairly soft soil formed from the weathering of slaty rock; those of the Weinlandviertel in a calcareous clay. Both soils are workable by stone implements. Neolithic and Bronze Age remains have been found in the neighbourhood of most of the Waldviertel "Erdställ villages."

villages."

We now return to the consideration of the "Schliefröhre" (Figs. 3 and 5). These passages are very narrow—frequently only 18 inches or even 16 inches wide—and a thinnish man of 5 ft. 6 in. would fill the entire space with his body. It would thus be impossible for him to work, even lying flat and employing only the smallest of tools. This fact, as Kiessling has shown (in "Über das Rätsel der Erdställe." Vienna; 1925), proves clearly that the Erdställe were made by a very small race of people whose average height cannot have exceeded 5 ft., and that they cannot have been used for any ordinary or everyday purpose. Thus the idea that the Erdställe were originally intended for use as hiding-places in time of war cannot reasonably be entertained.

The Waldviertel Erdställe possess, as a rule, only one chamber, with an average length of 6 ft. 8 in.

to 8 ft., with a height and breadth of 5 to 6 ft. 8 in. It would thus have been practically impossible for a family to have found enough room, or, even if they could have squeezed in, to have existed for long in such circumstances. The damp icy air would have necessitated lighting a fire, and, as the smoke could only disperse very slowly through the few narrow air-holes, the fugitives would soon have been suffocated, while the escaping smoke would have betrayed their whereabouts. That the Erdställe were not originally intended for hiding-places is also suggested by the fact that in other parts of Europe, where war through the ages has been far more frequent, artificial caves of the nature and frequency of the Erdställe have never been found—even in similar soils. The old subterranean store-houses of North Germany have no connection whatsoever with the Erdställe, which would have been useless for this purpose, since foodstuffs decay and become mouldy after a few days' storing in them. At various times, of course, attempts have been made to use the Erdställe as hiding-places, but, we repeat, this was not their original purpose.

From the foregoing we may deduce two facts:

(r) that the original purpose of the Erdställe was not a secular one; (2) that their builders must have been of diminutive stature; in other words, that these caves date from prehistoric times. It has been calculated that the prehistoric shafts and galleries of Belgium and those near Vienna took hundreds of years to make; similarly, it probably required many generations to complete the larger and more intricate of the Erdställe—especially those cut in the harder rocks of the Waldviertel. Such monuments are assuredly not the casual work, undertaken in their very scanty spare time, of mediæval peasants, men who were already often worked far beyond their strength owing to enforced labour. The Erdställe could only have been made by men who were inspired by some high idea, some sacred purpose, and who, in order to achieve it, counted no trouble too great and no time too long. It was the same idea that inspired the sepulchral catacombs of Europe and built the mighty Pyramids of Egypt.

Similarly, we believe the Erdställe to be prehistoric religious monuments (probably in connection with the worship of some Earth-deity or cult of the Dead), akin to the megalithic temples of Stonehenge and Avebury in England; Kermario, Kerlescan, and other places in Brittany and Spain; the so-called Huns' or Giants' Beds in North Germany and Denmark; and the sacrificial stones of Scandinavia, [Continued on page 390.

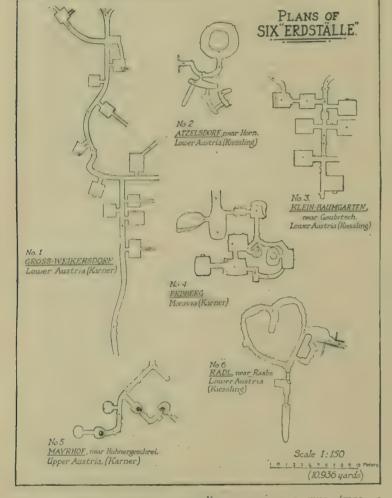


FIG. 1. VARIOUS TYPES OF ERDSTÄLLE, INCLUDING TWO (FIGS. 2 AND 6) WITH A CIRCULAR PASSAGE (RUNDGANG) SURROUNDING A COLUMN OF ROCK: GROUND-PLANS OF SIX DIFFERENT SUBTERRANEAN CHAMBERS BELIEVED TO BE "PREHISTORIC RELIGIOUS MONUMENTS AKIN TO STONEHENGE AND AVEBURY."

neighbouring fields and vineyards, and consist of passages—not infrequently of labyrinthine intricacy—chambers, and very narrow tunnels (Schliefröhre). As by far the greatest number of the Erdställe \* are found in Lower Austria, north of the Danube, it is obvious that they were planned by a people who emigrated either from the west, or, more likely, from the east, and settled permanently or for a great length of time in Lower Austria and its neighbourhood.

About fifty years ago, the investigation of the Bavarian Erdställe was carried out by Drs. Scrafin, Hartmann, Panzer, and Thiersch. In Austria, Father Karner, a Benedictine of Göttweig, and Franz Kiessling, an engineer, devoted themselves to a systematic and exhaustive study of Erdställe—the last-named since 1891 up to the present time—often at great risk to life and limb. All these scholars, with other Austrian scientists (including Dr. Lanz-Liebenfels), regard the Erdställe as belonging to prehistoric times, while others assign them to the Middle Ages. They are, for the most part, extremely difficult to study, for many of them are on the point of falling in, and during the damp season they are often filled with water which has soaked through from the surface.

The outstanding feature is the long, narrow, and extremely low entrance passage. From this other passages branch off, alternately to left and right, usually leading to chambers. The passages are rarely high enough to permit of a man walking upright, and, when they are, it is almost invariably due to a modern

 $^{\circ}$  For convenience the old German name —  $Erdst\"{a}lle$  —has been retained throughout this article.



FIG. 2. UNDERGROUND GALLERIES WITH SEATS ALONG THE WALLS AND A TYPICAL NICHE FOR A LAMP: AN ERDSTALL NEAR OBER-THERN—THE DIMENSIONS INDICATED BY THE CANDLE SEEN · ON THE LEFT.

## CAVES OF THE DWARFS IN TEUTONIC LEGEND? SUBTERRANEAN CULT-PLACES.

(SEE ARTICLE ON THE OPPOSITE PAGE.)



FIG. 3. EVIDENCE THAT THE ERDSTALLE WERE MADE BY A VERY SMALL RACE OF PEOPLE, AVERAGING 5 FT. IN HEIGHT: AN EXAMPLE AT REICHERING, UPPER AUSTRIA, WITH ENTRANCES TO THREE LOW AND NARROW TUNNELS ( $SCHLIEFR\"{O}HRE$ ).



FIG. 5. FURTHER PROOFS OF THE DIMINUTIVE STATURE OF THE *ERDSTALL*-BUILDERS: A SUBTERRANEAN CHAMBER AT HOHENWARTH, WITH TWO ARCHED ENTRANCES TO VERY SMALL TUNNELS (*SCHLIEFRÖHRE*)—THEIR HEIGHT SHOWN BY THE CANDLE (LEFT).

In sending us his interesting article (given opposite) on the mysterious Erdställe of Austria, Mr. J. Macleod writes: "I believe I am right in stating that practically nothing has hitherto been written in England on the subject of these very remarkable caves." Towards the end of his article he suggests that the Erdstall-builders, who must have been a very diminutive race, were probably the originals of the dwarfs and goblins so popular in Austrian and German legend. Mr. Macleod continues (in a passage transferred here for reasons of space): "The fact that no prehistoric remains have been found actually in the Erdställe (whether built under peasants' houses or outside a village in fields and woods) is easily comprehensible, for centuries ago, when the first settlers of historic times discovered them, they must have been thoroughly explored and cleared of every object in them. Although the riddle of these remarkably interesting caves remains still unsolved, there can be little doubt, in the light of advancing science, of its ultimate solution. The Erdställe are the legacy of a peculiar culture, and should be carefully preserved



FIG. 4. SHOWING THE ENTRANCE TO A VERTICAL SHAFT AND (ON THE RIGHT) A "WATCHMAN'S NICHE," WHERE A VERY SHORT MAN MIGHT STAND IN A BOWED POSITION: AN ERDSTALL AT NEUDEGG.



FIG. 6. TUNNELS MADE AT DIFFERENT LEVELS, LIKE THE GALLERIES OF A MINE, AND INVOLVING A VERY TIGHT SQUEEZE FOR VISITORS OF ORDINARY STATURE:

AN ERDSTALL AT WATZENDORF, LOWER AUSTRIA.

by the State. It is a matter for great regret that, in spite of the untiring efforts of both the late Father Karner (whose valuable book on the Erdställe, 'Künstliche Höhlen aus Alten Zeit'; Vienna, 1903, is unfortunately now out of print) and of the still living and active Franz Kiessling, the Austrian authorities have taken no steps in the matter, and that, therefore, those of the Erdställe which are not already destroyed or walled up are rapidly falling into ruin. For a comprehensive treatment of the subject the reader who desires to pursue this interesting problem further may be recommended to consult Kiessling's 'Uber das Rätsel der Erdställe,' and, for prehistoric cultures of the Waldviertel, 'Das Aurignacien im Plateaulehme,' by the same author."

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## **BOOKS**

arrives at a really good book, rising above the rest like a lonely hill in a level plain, that he realises the vast expanse of mediocrity across which he has had to travel. At the moment I am concerned with autobiography. So many writers of reminiscences, though they may have seen much of the world, or met many important people, fail to make the most of their opportunities. What they have to tell is too often commonplace or superficial, if not downright inaccurate. I remember, for example, in some such volume, a reference to a visit from Matthew Arnold, whom the author described, I think, as the head-master of Harrow! Celebrities are no good unless that he had the superficial in some such volume, a reference to a visit from Matthew Arnold, whom the author described, I think, as the head-master of Harrow! Celebrities are no good

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A ROMAN BANQUETING COUCH RECONSTRUCTED IN THE FORM OF A CHAIR; THE "LECTUS"; WITH ANTIQUE BRONZE PORTIONS—THE ARM WITH A BUST OF SILENUS; THE LEGS ON THE OPPOSITE SIDE; PART OF THE FRAME-WORK; AND THE BAR TERMINATING IN THE LION'S HEAD. Work; AND THE BAR TERMINATING IN THE LION'S HEAD.

The description of this piece is as follows: "A Roman lectus, or banqueting couch, reconstructed in the form of a chair, the existing antique bronze portions being the arm (fulcrum) decorated with a superb bust of Silenus, and richly inlaid with silver and copper; the two legs on the opposite side almost in their entirety; and part of the framework in front on left. Of the bar running through the fulcrum the piece terminating in the head of a lion is also antique, but probably not belonging to this lectus. Size over all: 30 inches by 30 inches. . . Dr. Greifenhagen expresses the opinion that this lectus was made in a Roman atelier of the period of the Julian-Claudian Dynasty, when the Hellenistic tradition was still alive in Roman art." It is to be sold at Sotheby's on March 13.

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as a rule, in works of this sort, there is little record of their conversation and no claim to intimacy. How refreshing, then, to come across a book of such vital appeal, so rich in telling talk and revelations of character, as "Men and Memories." Recollections of William Rothenstein, 1872-1900. Illustrated with forty-eight full-page collotype plates, mostly from the author's own paintings and drawings (Rebers and Rebers, are). ings (Faber and Faber; 21s.).

Professor Rothenstein, as everybody in the art world knows, is now Principal of the Royal College of Art, and has recently been knighted. At the time of which this volume treats, however, he seems to have been the least professorial of men, quite at home among the Bohemians of Paris and London. There was nothing academic in his forgatherings with such lively spirits as Whistler, Charles Conder (of fan fame), Aubrey Beardsley, Max Beerbohm, Cunninghame Graham, Paul Verlaine, and Oscar Wilde. A facetious passage in a letter from the last-named casts a revealing light on the author's place in that brilliant company: "I hope you never forget" (writes Wilde) "that but for me you would not be Will Rothenstein: Artist. You would be simply William Rothenstein, R.A. It is one of the most important facts in the history of art." The occasion of this letter also proved the author's loyalty to a friend in trouble. Of Wilde's sparkling wit and humour, devoid of malice, we get new and delicious examples.

In reading the lives of distinguished contemporaries, I sometimes amuse myself by harking back in memory to recall what I was doing coincidently with various phases of their careers, and fall to musing on the chances and differences of capacity that bring one man to fame while leaving another in obscurity; as Shakespeare puts it-

Wishing me like to one more rich in hope Desiring this man's art and that man's scope

At several points in Sir William's story I find myself on familiar ground, and, as it were, treading in his footsteps. Like him, I knew Bradford and Manningham (his birthplace) in the early 'eighties. I was on his track again at Toynbee Hall in the 'nineties; and later at the Bodley

Head, and along the French coast from Dieppe to Fécamp and Etretat, where he went on a joyous bicycling tour with Augustus John and Sir William Orpen in their younger days. I covered the same ground on Shanks his pony.

Of that expedition to Normandy Sir William says:
"It was a glorious time, divided between painting and play. . . . Everything John did bore the mark of genius. In his actions as well, he showed a Byronic recklessness; as when one day he suddenly leapt into a bucket that was wound to the top of a very deep well; he went down with a rush; it was all we could do to haul him up again. He was a fearless-swimmer . . and never, I thought, had I seen so faun-like a figure as when John ran naked along the beach." This reminds me of a holiday my wife and I spent some years later, at another Norman coast village—Diélette—where we heard tales from the astonished natives concerning un peintre anglais—très célèbre, whose children had been allowed to run about in their birthday suits.

Among other figures who stand out prominently in Sir William Rothenstein's pages are the French artists Degas, Rodin, Fantin-Latour, Manet, and Puvis de Chavannes; and, on this side of the Channel, Walter Sickert and John Sargent; Bernard Shaw; the Rossetti family; and that curious ménage à deux at The Pines, Putney. I closed the book with reluctance, but rejoiced, paradoxically, in the concluding words—"End of Volume I."—for they give promise of more to come. more to come.

References in Sir William's book to Dante Gabriel Rossetti and his brother, William Michael, make contact with an admirable memoir of their sister added to the series, "English Men of Letters," namely, "Christina Rossetti." By Dorothy Margaret Stuart (Macmillan, 5s.). The author is equally happy in her appreciation of Christina's verse, and in her analysis of a somewhat baffling character, whose religious scruples caused the rejection of two suitors. Especially interesting is the account of Christina's attitude to Swinburne. "Atalanta in Calydon she 'recognised as a stupendous masterpiece,' though in the copy given her by the author she pasted strips the copy given her by the author she pasted strips of paper over two lines in the great central chorus." I was rather tempted to guess which lines they were, but on looking up the poem I could not decide. One feels that certain passages in "Poems decide. One feels that certain passages in "Poems and Ballads" might have been more liable to such obliteration. Of a later period in her heroine's life, the author writes: "She seems to have regarded Swinburne as one of those poets who are better avoided by the serious-minded and the devout, and she was doubtless unaware that in her 'Mariana' she had imitated his characteristic cadence quite as closely as she had imitated Tennyson's in 'The as closely as she had imitated Tennyson's in 'Lowest Room.'"

Lowest Room."

Tome now to a book which provides a link with Sir William Rothenstein's recollections of bygone nights at the Lyceum and a remark of Oscar Wilde's—"Remember, my dear Will, that good plays can be read; only the actor's genius makes a bad play bearable." The author of "Lady Windermere's Fan" was here praising Irving "for habitually choosing bad plays; thus showing, he said, that Irving realised the true importance of the actor." Wilde sang a different tune, however, when the Censor prohibited the production of "Salome," and, as he complained, "not one actor protested against this insult to the stage—not even Irving, who is always prating about the art of the actor." Such matters are discussed from a slightly different angle in "The Shadow of Henry Irving." By Henry Arthur Jones. With a Frontispiece by Max Beerbohm (Richards; 6s.), a posthumous work which the well-known dramatist wrote in 1912-13, but put aside owing to his absorption in war propaganda and to his subsequent illness, and left unfinished at his death. "Ellen Terry," writes the author's daughter, "was enchanted with the book," of which "H. A. J." sent her a type-written copy.

While emphasising his own admiration for Henry Irving

While emphasising his own admiration for Henry Irving as "a great actor, a great personality, a great man," the author lays still greater stress (in fragmentary notes for his concluding chapter) on the fact that Irving discouraged contemporary English authors and made the dramatist the servant of the leading actor. "He was the greatest enemy of the English Drama." In a previous chapter an interesting comparison is drawn between Irving and the elder Coquelin, who also (with his son, Coquelin cadet) figures in the Rothenstein gallery of pen-portraits.

Seldom, probably, has a career begun in association with the London stage had a more surprising sequel than that related in a book of very unusual interest—"From Drury Lane to Mecca." Being an Account of the Strange Life and Adventures of Hedley Churchward (also known as Mahmoud Mobarek Churchward), an English Convert to Islam. Told by Eric Rosenthal. With twenty-one Illustrations (Sampson Low; 128. 6d.). The book is divided into two Parts, entitled respectively "The Pilgrim" and "The Pilgrimage." The first Part is a memoir of Churchward, and the second a chronicle of his adventures (compiled from conversations and put into his own words, as if he had written it himself) completed shortly Seldom, probably, has a career begun in association

before death at Johannesburg in 1929. The whole work is written in a vivacious, colloquial style. Hedley Churchward for eleven years painted scenery for the pantomimes produced by Augustus Harris at Drury Lane. Subsequently, a sketching trip to Spain and Morocco brought him into touch with the religion which he afterwards accepted. In the course of his travels he visited Australia and South Africa. While the book has the characteristics of a gossippy traveller's tale rather than a severe and documented record, it is none the less distinctly entertaining and off the beaten track of autobiography. autobiography.

I will now conclude, as usual, with a little list of books which I think will attract readers of those already mentioned, namely—"London Memories." By St. John Adcock. Illustrated by Frederick Adcock (Hodder and Stoughton; 7s. 6d.), mainly topographical; "The Book of Fleet Street. Edited by T. Michael Pope (Cassell; 10s. 6d.), a descriptive and anecdotal record of journalists and journalism, in which many now famous writers tell the story of their early struggles and later successes; "My Thirty Years' War." An Autobiography by Margaret Anderson. Illustrated (Knopf; 15s.), reminiscences by the founder of the Little Review, including her acquaintance with Gertrude Stein, James Joyce, and T. S. Eliot; "The Life and Mind of Emily Dickinson." By Genevieve Taggard (Knopf; 15s.), a memoir of "the true ancestor" of modern American poetry; "T. S. Eliot." A Study. By Thomas McGreevy (Chatto and Windus; 2s.), a new volume of "The Dolphin Books"; "Gilbert's Philosophy in the Savoy Operas. By Gervase Lambton. With Preface by Viscount Cecil of Chelwood (Philip Allan; 2s. 6d.); and

(Philip Allan; 2s. 6d.); and "The Bronte Sisters." By Emilie and Georges Rom-ieu. Transieu. Translated from the French by Roberts Tap-ley. Illustrated (Skeffington; 12s. 6d.).

This last book, very in-teresting as a foreign view of the tragic sis-ters and their cast-iron father. is one of those dramatic bio-graphical studies bordering on historical romance, and is written with French verve and candour.
Along with Gilbertian Characters," it wheels me back full circle to Sir William Rothenstein, for he has early memories both of the old Savoy and of the Brontë scene. "In my form" Bradford Grammar writes, "were two young Wades, sons of the Vicar of Hawart of Haworth, whom I visited sometimes at the Vicarage. Haworth Haworth was but a four-mile walk across the fields from our



DIANA OF EPHESUS-BEARING HER HEAD A TWO-STOREYED TOWER AND DISPLAYING A CRAB BOSOM: A GRÆCO-ROMAN E IN ALABASTER AND BLACK BASALT. STATUETTE

BLACK BASALT.

be black basalt is used for the hands, head, and the feet. "She bears on head a two-storeyed tower, with winged phons. On either side a scarf falls from shoulders to the bosom, in the centre which is displayed a crab. The hands held in front; a lion on each forearm. heath the bosom, between two rows of es, are three tiers of breasts, below ich appear winged human forms with the very base are two bulls' heads tween two bees." The piece is 12 inches the lit is to be sold at Sotheby's on March 13.

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is now a Brontë Museum. C. E. B.

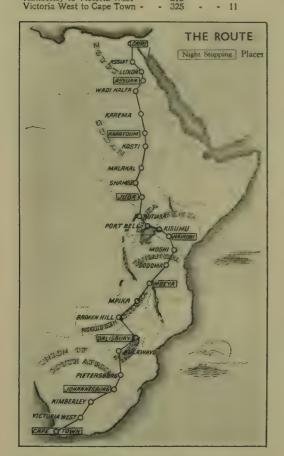
worth Vicarage

There were still old people in the village who had known Miss

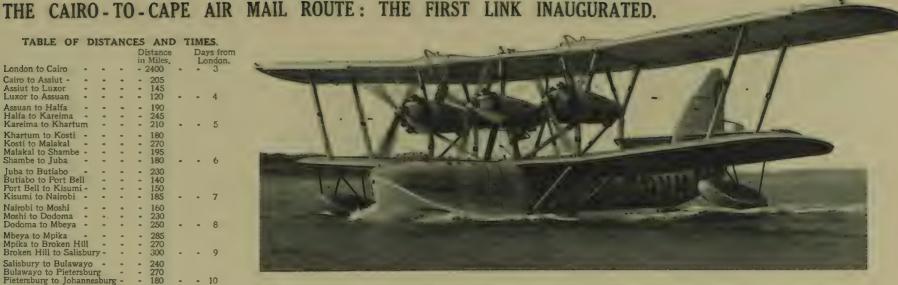
Charlotte. Of E mily and Anne I then knew nothing, but Jane Eyre

the local

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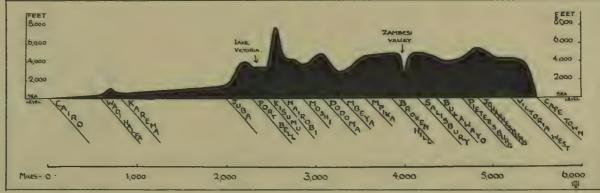


AFRICAN PART OF THE AIR - R LONDON TO THE CAPE: A MAP OF ROUTE FROM CAIRO TO CAPE TOWN.



THE TYPE OF AIRCRAFT TO BE USED BETWEEN KHARTUM AND LAKE VICTORIA-A REGION OF LAKES, RIVERS, AND SWAMPS SUITABLE FOR SEAPLANES: A THREE-ENGINED SHORT "CALCUTTA" ALL-METAL FLYING-BOAT. AND SWAMPS SUITABLE FOR SEAPLANES: A THREE-ENGINED SHORT

On February 28, another important link in rapid Imperial communications was inaugurated when the first Air Mail left London for Central Africa. The first section of this route—England to Cairo—has now been successfully operating for two years. Modifications will shortly take place when the new 40-seater four-engined Handley-Page machines and the new four-engined all-metal Short seaplanes are available. The Indian and African traffic travels together to Cairo. The African Mail is then transferred to three-engined Armstrong-Whitworth Argosy machines accommodating eleven passengers and mails. It will leave Cairo on March 5, and, after calls at Assiut and Luxor, the first night will be spent at Assuan, and, after stopping at Wadi Halfa and Kareima to refuel, Khartum will be reached on March 6, six days after leaving London. From Khartum to Lake Victoria Khartum will be reached on March 6, six days after leaving London. From Khartum to Lake Victoria Nyanza, the country consists mainly of swamps, rivers, and lakes, natural alighting areas for seaplanes, so this Nyanza, the country consists mainly of swamps, rivers, and lakes, natural alighting areas for seaplanes, so this second section will be operated by three-engined Short all-metal flying-boats of the Calcutta type. Leaving Khartum on March 7, after stops at Kosti, Malakal, and Shambe, the night will be spent at Juba. After calling at Port Bell and Kisumi, the route ends for the present at Mwanza, at the south end of Lake Victoria Nyanza, which will be reached on March 9. The first weekly service in the reverse direction will leave Mwanza on March 10, and is due in London on March 19. Where there are no hotels, comfortable rest-houses have been erected by Imperial Airways, with ice-machines installed. The Orographical Section of the Cairo-to-Cape route shows that after Lake Victoria a high escarpment must be surmounted to reach the lofty plateaux of Central and Southern Africa. Heavy loads and comparatively high-altitude servatormes necessitate a different Central and Southern Africa. Heavy loads and comparatively high-altitude aerodromes necessitate a different type of aircraft with more power for its size. That is why the service at present stops at Mwanza.



SHOWING THE HIGH ESCARPMENT TO BE SURMOUNTED, AFTER LAKE VICTORIA, TO REACH THE LOFTY PLATEAUX SOUTH AFRICA — CONDITIONS NECESSITATING USE OF A DIFFERENT AN OROGRAPHICAL SECTIONAL DIAGRAM OF THE CAIRO-TO-CAPE ROUTE. DIFFERENT TYPE AIRCRAFT:



LUXURY IN AIR TRAVEL: THE SALOON OF A NEW FOUR-ENGINED HANDLEY-PAGE AEROPLANE TO FLY ON THE LONDON-CAIRO-DELHI ROUTE, WHEN THE PRESENT CAIRO-DELHI MACHINES WILL GO TO AFRICA (LAKE VICTORIA TO CAPE TOWN).

anticipated that in three months the three-engined De Havilland Hercules machines now on the Cairo-Delhi route will be replaced by the new four-engined Handley-Page machines. The Hercules machines will then be transferred to the African route to continue the service from Lake Victoria to Cape Town, a total distance from London of over 8000 miles in 11 days, the longest through air route in the world. Fast and powerful four-engined monoplane aeroplanes are being built by Messrs. Armstrong-Siddeley for Imperial Airways, and will be used on Cairo-to-Cape route. Feeder air-lines will doubtless be established in the various



E AN AEROPLANE USED ON THE CAIRO-KHARTUM SECTION: A MACHINE BY MESSRS. ARMSTRONG-SIDDELEY, NOW CONSTRUCTING FAST FOUR-ENGINED MONOPLANES FOR IMPERIAL AIRWAYS FOR THE CAIRO-TO-CAPE ROUTE.

territories as auxiliaries to the trunk route. Quick communications are the lifeblood of trade, and considerable impetus should be given to commerce between the United Kingdom and Africa by the opening of this route. Sportsmen with limited time will be able to obtain excellent big-game shooting, being only away from England for a month, instead of from four to five months by steamship, and other travellers will enjoy similar facilities. Elsewhere in this issue will be found a scheme formulated by Illustrated Newspapers, Ltd. for their readers to send to relatives in Africa, and vice versa, small parcels with a minimum of trouble.

#### THE INAUGURATION OF THE CAPITAL OF INDIA:

PHOTOGRAPHS BY KINSEY BROS. DELHI (No. 1); ROYAL PHOTOGRAPHIC CO.,



1. THE PRINCIPAL OCCASION IN THE WEEK OF CELEBRATIONS HELD TO MARK THE COMPLETION OF NEW DELHI AND FORMALLY INAUGURATE IT AS THE CAPITAL OF INDIA.

JUST AFTER HAVING ALIGHTED FROM THE SIX-HORSE CARRIAGE IN WHICH THEY HAD DRIVEN FROM THE VICEOV'S HOUSE (LEFT BACKGROUND) FOR THE UNVELLING OF THE

NEW ZEALAND, AND SOUTH AFRICK—(IN LEFT FOREGROUND) THE OFFICIAL



2."THE SEAL OF INDIAS HOMAGE TO HER SONS": THE ALL-INDIA WAR MEMORIAL, COMMEMORATING OVER 70,000 INDIAM SOLDIERS, AT THE ENTRANCE TO THE KING'S WAY, NEW DELIN, DURING THE CEREMONY OF ITS DEDICATION.



3. "THE FOUR COLUMNS WHICH ARE THE IMMEDIATE PURPOSE OF OUR MEETING TO-DAY THING WHICH THE PAST CITIES OF DELHI REPRESENT": THE VICEROY (STANDING ON THE DAIS IN FRONT) OF THE SOUTHERN SECRETARIAT, SPEAKING BEFORE THE

The inauguration of New Delhi began on February 10 with the unveiling of the four Dominion Columns—pillars of red sandstone, each surmounted with a ship-model in glided bronze—presented by Canada, Australia, New Zealand, and South Africa. They stand in the space between the Sceretariats. Lord and Lady Irwin drove in state from Viceroy's House and took their places on a data in front of the southern Sceretariat, where the Viceroy delivered his inaugural address. "Nineteen years ago," he said, "the King-Emperor proclaimed the decision to build the new Imperial capital at Delhi. To-day we meet to mark the formal completion of that work... The four columns which are the immediate purpose of our meeting-do-day are tokens of something wider than anything which the past cities of Delhi represent. They are the gift of the four great Dominions of the Empire, to whose Governments I would offer on behalf of India an expression of deep gratitude... Other empires there have been whose Ideal has been that of uniformity... Our aim has rather been that of uniformity... Our aim has rather been that of uniformity which might join in-a single whole the wide differences of race and clime... Devoutly, then, let us pray that these four pillars of [ellowship now giventy

#### SCENES OF HISTORIC CEREMONIES AT NEW DELHI.

DELHI (Nos. 2 AND 3); AND THE INDIAN RAILWAYS PUBLICITY BUREAU (No. 4).



A PAROPAMME VIEW SHOWING THE ARRYAL OF THE VICEROY, LORD IRWIN, SEEN STANDING, AND RAISING HIS HAT, WITH LADY IRWIN, IN THE GROUP ON THE ROADWAY, FOUND COMMINON COLLIMNS (SHOWN) HERE STILL DARED IN THE STACE BETWEEN THE TWO SECRETARIATS, A CEREMONY PERFORMED BY REPRESENTATIVES OF CANADA, AUSTRALIA, DAIS WITH VACANT SEATS READY FOR THE VICEROY AND LADY IRWIN.



ARE TOKENS OF SOMETHING WIDER THAN ANY-BEFORE A MICROPHONE IN RIGHT FOREGROUND UNVEILING OF THE FOUR DOMINION COLUMNS.



4. THE PEOPLE'S FÈTE HELD AT THE FORT IN OLD DELHI, IN HONOUR OF NEW DELHI: THE VICEROY AND LADY INWIN (ON THE PROJECTING BALCONY SERN IN THE LEFT CENTRE) WATCHING FROM SHAH JEHAW'S BATTLEMENTS, BUILT IN THE PROJECTION, OF PETURESQUE "YAGGRANT OF HUMBAN TRANSPORT."

India may for ever symbolise such association." Speeches were also made by General Sir Arthur Currie (Canada), General Sir John Monash (Australia), and Mr. H. W. Sampson (South Africa), and a message from the Governor-General of New Zealand was read by Sir Joseph Bhore. All the Dominions representatives then simultaneously pressed electric buttons, and, amid a fanfare of trumpets, the draperies fell from the four columns. On February 11 a People's Fête was held at the Fort in Old Delhi, and from the battlements built by Shah Jehan in the seventeenth century the Vicercy watched a pageant which constituted a panorama of Indian history. The All-India War Memorial—a magnificent arch designed by Sir Edwin Lutyers—was dedicated on February 12. The Vicercy spoke of it as "the seal of India's homage to her sons who gave their lives during the Great War." They numbered over 70,000. There are also recorded the names of those who fell on the North-West frontier from 1914 to 1918, and in the third Alghan War, of 1919. Alter the Vicercy's address the troops marched beneath the arch. The "Last Post" sounded, and the "Eternal Flame" was lighted on the summit of the plinth, sending a cloud of smoke into the sumset sky.

# "FOUR GEORGES" JEWELLERY: GEMS TO BE SEEN IN THE LOAN EXHIBITION AT 25, PARK LANE.



GEORGE II.: A BRILLIANT TIARA—WHEATEAR AND FLORAL DESIGN, WITH A CORNUCOPIA CENTRE; AND A BRILLIANT "FANCY" LATIN CROSS.



FORMERLY OWNED BY MRS. FITZHERBERT: A DIAMOND NECKLACE,
A BROOCH WITH A DROP, EAR-RINGS, AND A RING.

Lent by the Countess of Portarlington.



FROM THE COLLECTION OF THE DUKE OF RUTLAND: GEORGIAN DIAMOND EAR-RINGS.

Lent by the Duke of Rutland.

As we have had occasion to remark in the two previous issues of this paper in which we have illustrated certain of the "Four Georges" treasures which are now to be seen at 25, Park Lane, the exhibition in question is drawing many visitors and eliciting genuine appreciation; for, as Mr. E. Beresford Chancellor has written, "the century that elapsed from the accession of George I. to that of George IV. was one in which British Art reached, on the whole, the height of its glory." Chief contributors to that glory were the painters, and near to them came the designers of furniture and other "household gods," the architects and decorators of fine residences, the fashioners of beautiful "knick-nacks," and, of course, the jewellers. With certain typical creations



WITH THREE LARGE FLEUR-DE-LYS ORNAMENTS IN FRONT: A TIARA IN BRILLIANTS—ITS SIDES OF SMALL FLEUR-DE-LYS LINKED TOGETHER BY A GREEK KEY-PATTERN BAND.

Lent by Earl Spencer.



LATE EIGHTEENTH AND EARLY NINETEENTH-CENTURY: A LOW TIARA IN BRILLIANTS, AN OVAL CLUSTER, A BRILLIANT STAR PENDANT, AND A BRILLIANT NECKLACE WITH ADDITIONAL PIECES.—[Lent by Captain Osbert Sitwell.]



A FLORAL DESIGN OF FIVE FUCHSIAS AND EIGHT SMALLER FLOWERS: A LARGE DIAMOND TIARA FROM THE COLLECTION OF THE DUKE OF RUTLAND.

Lent by the Duke of Rutland.

of the last-named we deal here. For the most part, the photographs are self-explanatory; but it must be added in connection with the pieces lent by Captain Osbert Sitwell that all of these are English and that they are dated as follows: the low tiara, c. 1780; the cluster, c. 1780; the star pendant, c. 1810; and the necklace and the two short pieces which accompany it, 1770. The necklace is described as "of graduated collets with small brilliant points on front, oval brilliant pavé cluster snap." The short pieces are of fifteen collets each.



## THE HUNTING OF THE STOUT

(A long way after Lewis Carroll)

"Pay attention, my men, while with eloquent pen
The seven chief signs I point out
By which you may know, wherever you go,
The perfect and genuine Stout.

"Let us take them in order; the first is the Head
Like foam or like cauliflower tops;
Then the Taste—which, you'll find, is like nectar combined
With a flavour of barley and hops.

The crew was complete; it included



"Then its Use—you may serve it with oysters or cheese, At dinner, or lunch—or alone; And its Goodness, for treating yourself and your friends, And promoting digestion and tone.

"The fifth is the Colour, akin to Vandyke,
Or rubies of opulent flame;
And the sixth—the low Price, for a drink that's so nice;
And the seventh, and last, is the Name.

"For although other Stout does exist without doubt,
Yet I feel it my duty to say,
When it's GUINNESS"—the Bellman broke off with a shout,
For his hearers had hastened away.

He sought them with corkscrews, he sought them with care,

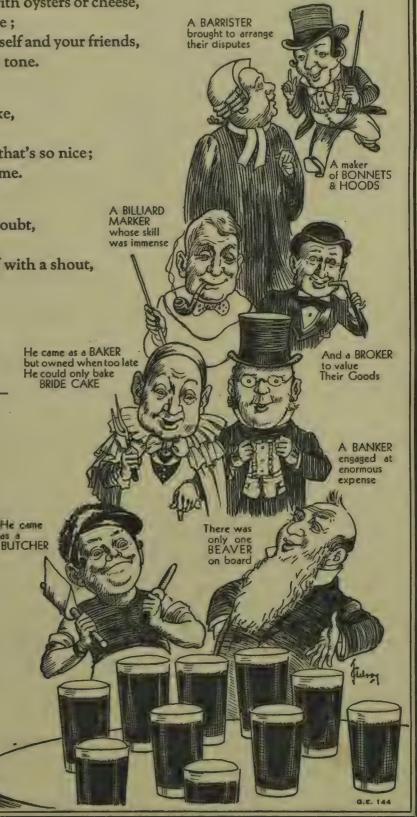
He pursued them with jugs and speed

To the "Garter and Star," where they'd opened the bar—

A marvellous moment indeed!

In the midst of the words he was trying to say—'Mid sounds of rejoicing and glee,
They were merrily laughing and quaffing away—
For the Stout was a GUINNESS you see!

GUINNESS
IS GOOD
FOR YOU



"Lions are so much unknown to the Chinese, that the Pictures which they draw of that Animal have no Resemblance of it... Marco Polo, in affirming Lions are common in some Parts of China, must have mistaken them for Tigers."—From "Voyages and Travels in the Empire of China"; Published by Thomas Astley, 1747.



REMINISCENT OF "PEKINESE DOGS RAMPANT"-BUT REALLY A PAIR OF CHINESE LIONS OF BUDDHA: A FAMILIAR TYPE OF MING OBJECT OFTEN SEEN COLOURED GREEN OR AUBERGINE.

The "lioness" is seen on the left, a cub climbing up to her shoulder; the male on her right, with his foot on a ball.

Reproduced by Courtesy of Messrs. C. Collier and Sons.

OF all the pretty things in porcelain that reach England from China, not the least popular are those engaging animals in various shades of green, aubergine, and yellow known in the trade as "Kylins," ordinary but good examples of which are



3. ANOTHER TYPICAL ATTITUDE OF THE LIONESS IN CHINESE ART: A BRONZE GUARDIAN IN FRONT OF T'AI-HO MEN, PEKING, WITH HER

FOOT ON HER CUB.

The cub is here represented with the mother's paw on its mouth. It was once believed that a lioness secreted milk in her pads, and that the cub could only obtain its nourishment by sucking her claws.

Reproduced from "A History of Early Chinese Art," by Dr. Osvald Sirén (reviewed in our pages in Nourisher last): by Courtesy of the Publishers Many of the Publishers of th

in November last); by Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.

illustrated in Fig. 1. There are thousands of these beasts to be seen, all more or less modelled to a traditional pattern and all horribly reminiscent of a Pekinese rampant.

It is too late to alter the usual descriptions in trade catalogues, but there is no reason why it should

FOR COLLECTORS PAGE

THE UNNATURAL HISTORY OF CHINA: THE LIONS OF BUDDHA.

By FRANK DAVIS.

not be generally known that the Kylin is an not be generally known that the Kylin is an entirely different creature, charming enough to deserve an article to itself. It has the body of a stag, with a single horn, the tail of a cow, horse's hoofs, a yellow belly, and hair of five colours, and is, moreover, a paragon of virtue. The animals of the illustration are not in the least fabluate:

they are lions, and not just the lions of the natural-history books, but symbols of something far more profound. It has

been suggested that once upon a time the king of beasts was to be hunted in the south-western provinces; but this is mere guess-work, and it is now considered certain that the only lions that ever reached China came at rare intervals in the form of presents or tribute; so that, to quote Dr. Laufer, "the Chinese have never had a correct conception of the lion, nor have their artists ever drawn a natural sketch of a lion from life."

It is a far cry from the great winged lions of Nineveh, or those noble beasts to be seen at the Persian Exhibition, to these little fantastic animals, yet this pair are no less symbolic of things beyond mortal eyes. They are a necessary part of the furniture of the household shrine, just as their more monumental brethren in stone or bronze flank the gates of a Buddhist temple: for the lion is the symbol

of Buddha, wiser than Reproduced by Courted other animals, and is placed by the Master before his temple "that his priests might remember to subject their passions." This seems rather odd reasoning to Western minds, accustomed to think of the lion as an emblem of pride rather than of humility; but a moment's consideration will be sufficient to show that the idea is perfectly logical,

for, just as the proud animal submits to the will of Buddha, so must man.

These beasts are always in pairs, male and female. The male has his paw resting upon a ball: the female has a cub climbing up to her shoulder. A rare variation is one in which the cub has its mother's claws in its mouth, for it was once believed that a lioness secreted milk in her rade and that the cub. milk in her pads and that the cub could only obtain its nourishment by sucking the claws. A monu-mental example of this is to be seen in the illustration from Dr. Sirén's book on Chinese Sculpture the great bronze beast in front of T'ai-ho men, Peking, where the cub is beneath the animal's paw. Here I must quote the P'a Erh Ch'in Gospel: "When a man wishes to obtain the milk of lions, he first makes an embroidered ball of many colours and places this upon their path. Upon seeing it, the lions are attracted. Having played with it a long time, the ball is soaked with milk. Thus may man obtain its milk from the ball. Thence comes the saying of the ancients that man is the wisest of all living beings." This last aphorism

is surely one of the most charmingly donnish non-sequiturs ever penned—a supreme

example of unconscious irony.

Proud owners of Pekinese have been known to cherish a sentimental legend to the effect that, once upon a time, a lion in Tibet fell in love with a monkey, and asked Buddha to accept his

great size and strength in exchange for a stature more in keeping with his desires. The Lord Buddha granted his request and the lion became a Pekinese—and I hope the monkey liked it. Whatever the origin of the breed (loathsome or adorable, according to taste), the legend does explain how hazy the

does explain how hazy the Chinese were about the aspect of the king of beasts, and how they endowed the lion-dog with something of the courage of the lion. What is curious is that, whereas the lion symbol in China is one of the twelve signs of the the twelve signs of the Zodiac, this same sign in Japanese astronomy is that of the dog. Dogs have no business to stray upon this page, but it is difficult to resist a further quotation. One cannot guarantee results, but the following advice has very respectable authority behind it: "Should a man breed a white dog with a yellow head, his family will become prosperous. A yellow dog with a white tail, his family shall have officials in it in every generation. A black dog with white forelegs, many male children will be born to the family." resist a further quotafamily."

The representation of a saintly or divine personage riding on, or accompanied by, a lion, is frequent in both European and Asiatic art. Buddha himself is often represented thus, and

of Messrs. C. Collier and Sons. So is St. Thomas, who, tradition says, brought Christianity to India. A peculiarly Chinese version of this immemorial motif is to be seen in Figs. 2 and 4, both of which represent the Goddess of Mercy, Kuan-Yin, seated upon lions.



A DELIGHTFUL CONCEPTION IN HARDSTONE: THE GODDESS KUAN-YIN RIDING ON A LION, AN ANIMAL WHICH IS A SYMBOL OF BUDDHA AMONG THE CHINESE.

Reproduced by Courtesy of Messrs. C. Collier and Sons.



4. A CHINESE DEITY WITH A VERY SUPERCILIOUS EXPRESSION, RIDING A FANTASTIC LION: KUANYIN

(GODDESS OF MERCY), IN FUKIEN PORCELAIN.
"The Chinese," says Dr. Laufer, "have never had a correct conception of the lion, nor have their artists ever drawn a natural sketch of a lion from life." Nevertheless, the lion figures quite largely in Chinese religious symbolism, and is sometimes depicted being ridden by

Buddha himself.

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# SUNBEAM CARS

#### MARINE CARAVANNING.-CXVII.

By Commander G. C. E. Hampden, R.N.

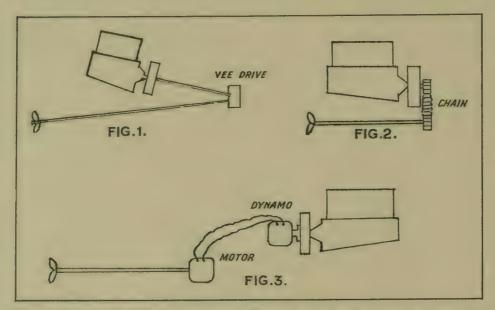
MANY exponents appear to have arisen lately IVI of the "Vee drive," or, in other words, a gear-box into which the engine shaft enters at the same end as, but above and at an angle to, the propeller shaft (Fig. 1). This form of drive is by no

means new, for it has been employed for many years by racing motor-boats in order to permit the engine being placed aft, and at the same time keep the propeller shaft angle as flat as possible; it also pro-vides sometimes a better distribution of weight in the boat. The use of the "Vee drive" in cruising craft, however, is more or less an innovation which has been introduced for the same reasons. Those who advocate this arrangement argue, with some cause, that by banishing the engine from its usual position in the centre of the boat and placing it in the stern, it is possible to arrange the accommodation better, and also that the noise of the machinery is not heard so much by the occupants of the boat. This is true where small cruisers and runabouts are concerned, but in larger craft having a wheelhouse amidships, it becomes a complicated matter to arrange the various engine controls so that they can be operated by the helmsman in the amidship position. In addition, most single-handed owners prefer to have their engine close to the wheel, so that it can be reached easily if necessary.

It should be remembered that

by employing a "Vee drive," an extra gear-box is entailed in most cases, and this means more noise even when it is of the silent chain type; whilst at the same time it automatically makes the propeller shaft more inaccessible. More complications are added, in other words, and consequently increased initial expense very often as well, both of which are of doubtful value in craft of 30 ft. long and over. Admittedly a "Vee drive" can serve as a reduction gear in addition to its primary function, and by

enabling the engine to be placed aft aids the proper ballasting of the vessel; but what I am quite unable to understand is how its advantages can ever outweigh its disadvantages. Personally, I prefer a silent chain drive (Fig. 2) that dispenses with shafts that lead first forward and then back. This arrangement is, once again, by no means new, but it can be made cheaply, and, if required, will afford a reduction



THREE INDIRECT METHODS OF CONNECTING THE PROPELLER SHAFT WITH THE MOTOR OF A VESSEL: THE "VEE DRIVE" THROUGH A GEAR-BOX; THE CHAIN DRIVE; THE PETROL ELECTRIC METHOD.

The usual method of turning the propeller of a vessel is to connect the driving shaft in line with the propeller shaft, but this entails the engine being installed some way forward in the boat. The three methods shown here, however, allow the power unit to be placed in almost any position—simplifying the problem of accommodation if the engine can be relegated to the stern of the vessel. The respective merits of the three methods are discussed in an article on this page.

gear if the two chain wheels are made of unequal diameters.

always think that the drive of the future will be that afforded by electricity, and it will be much on the same lines as those in use in petrol electric vehicles to-day. A system of this kind allows the engine to be installed in any desired position, can dispense with a clutch, affords a variable reduction gear, a perfect reverse gear, and is exceedingly

EXHIBITION

Empire Hall

(Ground Fleer).

silent and easy to control. Large ocean-going ships have been fitted with electric drives, so why not small pleasure craft? The enemies of the electric drive are fond of saying that it is inefficient owing to the power losses that occur when turning the engine power into electric power by means of a dynamo, and then reconverting it into mechanical

power through the electric motor on the propeller shaft (Fig. 3). This contention is correct, but it is not the whole truth, for in practice things are not quite as they seem. It must be remembered, for example, that, owing to the almost unlimited variation in gear ratio afforded by a properly designed electric drive, the propeller can always be turned at its most efficient speed under all conditions of weather and load. The advantages thus gained must therefore be placed against the mechanical losses, and in many cases will be found to out-balance the latter.

Not being a manufacturer, I am unable to say whether the electric drive is more expensive initially than those of the purely mechanical variety: but the fact remains that petrol electric buses can compete with those of the ordinary types. I cannot see, either, why the cost of a dynamo and electric motor should be more than that of a present-day clutch, reduction and reverse gear. There are other fittings also that would be dispensed with by this system, namely, the lighting dynamo and engine-starter; for the duties of both can be carried out by the main dynamo and motor, as in the case of submarines. How simple it would be to control a boat so fitted—just a

couple of levers at the end of wires, no noise of any sort from gearing, and little heard of the engine, which would be installed wherever it was most out of the The power unit would be connected with the propeller shaft by wires only, so careful alignment would never be necessary. The shaft motor at the bottom of the ship would, of course, be of the submersible type, in order to resist any water that might collect in the bilges.





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Granada The Alhambra. Courtyard of the Lions.



Granada. The Generalife.



Granada (Alhambra). The Mosque.



Granada (Alhambra). Chamber of Justice.



Granada. The Alhambra Gardens.



Granada. Panoramic view of Alhambra.



Granada. The Alhambra and Sierra Nevada from St. Cristobal.

### VISIT SPAIN, WHERE SUN IS SHINING AND LIFE IS SMILING.

VISIT SPAIN, WHERE SUN IS SHINING AND LIFE IS SMILING.

The Country of Romance, which offers attractions of many kinds. A journey across Spain takes one through towering mountains into villages with a charm all their own, inhabited by conservative, picturesque peasants, whose courtesy is proverbial. In sharp distinction to this Arcadian existence, cities abound, impressive with churches, gracious with ruins and relics of days gone by. For the artist, there are not only pictures painted by great craftsmen, but also those limned on the canvas of the sky.

On the purely material side, Spain offers comfort unexcelled by any country in the world. Though intensely conservative, even primitive, in parts, the most modern conveniences are available. Together with this there is a geniality of welcome extended by the Spanish which enhances the more solid attractions of the land.

In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Tourist Board Offices at Paris, 12, Boulevard de la Madeleine; New York, 695, Fifth Avenue; Rome, 9, Via. Condotti; Munich, 6, Residenzstrasse; Buenos Aires, Veinticinco de Mayo. 158; Gibraltar, 63-67, Main Street. At London and other cities apply to Thos. Cook Son's, and Wagons Lits Agencies, or any other Travel Agency.

#### THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

VISITORS to Great Britain need have no fears that our new mobile police force is going to worry them during their motor touring. Addressing the York Rotary Club a week or so ago, the Chief Constable of York said that the

mobile police would be out to help motorists and not to harass or importune them. The Chief Constable appealed to motorists to take any correction or advice from the police in the spirit in which it would be given. Motorists are to be well looked after-in a pleasurable sense—this season, as, besides our police in cars and motor-cycles to aid the amenities of the road, the R.A.C. have augmented their service by the addition of a number of patrols on side-cars, which are specially equipped to give mechanical first-aid to members and associate members. These will patrol the main roads. Besides sundry spares and things likely to be wanted by motorists in difficulty with their machines, the equipment carried includes a fire-extinguisher, a set of tools, a spare can of petrol, a supply of oil, a medical first-aid outfit, and maps. An associate member of the club only pays an annual subscription of two guineas, and membership carries a large number of benefits. These include free legal advice, free "get-you-home" service, free legal representation in police courts, besides the use of the associate members' club-rooms in Pall Mall and a host

of other facilities. In fact, the badge of the R.A.C. carried on one's car or motor-cycle serves to identify the user to the numerous guides and secures their competent and expert attention both at home and abroad.

Coachwork: More Comfort.

Our English coachbuilders are turning out even better work than ever, yet prices are lessening

More Comfort. considerably. A notable example of a big handsome carriage at a low price is the 22-28-h.p. eight-cylinder Minerva limousine, now costing only £895. Twelve months ago this would



AN EIGHT-CYLINDER CAR AT A VERY MODERATE PRICE: A 22-28-H.P. MINERVA 1931 LIMOUSINE.

The new Minerva eight-cylinder limousines and landaulettes are put on the market complete with a stabiliser connected between the chassis-frame and back axle; a folding luggage-grid; a double windscreen-wiper; and special upholstery and interior cabinet-work—including mahogany dial-board and other minor additional fittings. Their chassis price is £695, and the price of the complete cars, £895

> have been listed well over the froop mark, so luxury is becoming one of the low-priced commodities in the markets of the world. Soft down cushions are now being fitted over the usual spring cushions. Down-filled pillows are provided as head-rests in the

corners of the latest limousines. Foot-stools are becoming standard equipment on even small cars as well as large ones. Also, direction-indicators are being more generally fitted, and drivers of closed carriages do not need to lower the off-side window for hand-signalling. While the cheaper productions rely on pressed steel or fabric panels, the high-class

coachwork continues to favour the light aluminium panel. The half-panelled Weymann bodies are also adding to their list of patrons this season, because the seats are most comfortable. Barker's latest sports saloon limousine, on a new Phantom Rolls - Royce chassis, created a most favourable impression on most favourable impression on our foreign critics at the Berlin Motor Show. This firm of coach-builders realise that the rearseat passengers are the persons deserving the fullest comfort.
Therefore, in their new designs,
the back seats are placed as
much in front of the rear axle as possible. The ideal position is, of course, midway between front and back axle, and each season I notice that English and Scottish coachbuilders are endeavouring to attain the acme of comfort by edging the back seats as much forward to that position as they can.

Brooklands Spring Meeting: Has been Programme.

A programme of eight races arranged for the Brook-

lands Open Meeting on Saturday, n-wiper; and special lonal fittings. Their

March 14. The first event is at 2 p.m., and there will be three long and three short handicaps.

Two races will be run over the "Mountain" course,

which includes two sharp corners. With the object of encouraging new drivers, the entry fee for the " Mountain "Speed Handicap has been reduced from 5 guineas tain "Speed Handicap has been reduced to 2 guineas. Drivers in all the big international [Continued overleaf.



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races this season must be experienced, and it is probable that many people will take advantage of this special concession at the Brooklands Spring Meeting in order to qualify for the British Double Twelve-Hour Race in May—the first race in which this new regulation will take effect. During every race at Brooklands this year, qualified observers will be stationed at various points of the circuits in order to watch the standard of driving, and the stewards, who have undertaken this duty in the past, will now act as a committee to consider the observers' reports. As a result of co-operation between racing men and the observers' reports. As a result of co-operation between racing men and the track authorities, the course is now greatly improved. Many thousands of square yards of concrete have been relaid during the winter months, and the obliteration of the more famous bumps has been successfully tackled. Consequently, there is good reason to believe that the existing lap record of 137.58 m.p.h. will be broken before the end of the 1931 season. A new foot-way over the track at the Vickers entrance, and known as the "Autocar" Bridge, will be open for the meeting on March 14. Spectators using this entrance will now be able to gain access to all parts whilst racing is actually in progress.

### THE MYSTERY OF THE AUSTRIAN "ERDSTÄLLE."

(Continued from Page 376.)
Central and Southern Germany, and of Austria, where they are found especially in the Waldviertel. That it was possible for prehistoric man with his primitive implements (stone hammer and hatchet, and "crowbar" of antler) to cut shafts and galleries in hard rock, is demonstrated by the Neolithic mines hewn in the flint of the Belgian Kreidegebirge, and by those in the limestone near Vienna.

Kiessling, well known in Austria and Germany as the discoverer of several Palæolithic and Neolithic sites in the Waldviertel, places the date of construction of the Erdställe in what is sometimes called the Copper Age, the period of transition from the late Stone Age to the first Bronze Age, when copper implements first began to be used. We know that in prehistoric times there existed in certain parts of Europe a diminutive race of people—of about the same height as the present-day Aïnos and Weddas of Asia and the Akkas of Africa—and that some of their skeletons have been found in the prehistoric cave-dwellings at Schaffhausen, on the Rhine, in Steiermark, South Austria, and elsewhere. They may have belonged to some vanishing race skilled in handicrafts, and to whom we may

to some vanishing race skilled in handicrafts, and to whom we may perhaps attribute those small-hilted swords, knives, and other implements so often found in burials of the Early Germanic Bronze Age.

It is to these diminutive cave-dwellers that we probably owe the countless legends of dwarfs and goblins with which the Austrian and German countryside teems. Handed down from one generation to another, they have long since become a part of the life of the people.

It is conceivable that these people might have built their cult-places in or near the foundations of their dwellings, as the declivity thus formed would facilitate the making of the entrance. Later on, when people of

would facilitate the making of the entrance. Later on, when people of historic times invaded the valleys of the Waldviertel, they came across these ancient caves—probably in laying foundations of houses—named them Erdställe," and frequently widened them and used them as cellars.

THE WORLD OF THE THEATRE.

(Continued from Page 368.)

the stumbling-blocks in the path of a more up-to-date control. To-day, history repeats itself. What the father did for the halls, the son, Mr. John C. Haddon, a journalist and a well-known football specialist, is trying to do in the present—to obtain clarity of vision for a proposed amendment of the Sunday Observance Act tyranny. Knowing that the average Englishman likes his sense of humour kindled, he opens his little volume on "Sunday Entertainments" (E. Allom and Co., Ltd.; 1s.) with a pleasing sneer at the present situation-

A quaint place is this Old England of ours. And a strange people are we English. The visitor to our shores gazes blankly at the long-suffering manner in which we put up with a thousand-and-one anomalies. Visiting London in the past, he has been astonished to find, for instance, that though the law allowed him to witness a cinema entertainment on a Sunday evening, it forbade him attending a stage performance. A bewildering position for our visitor!

After this gay overture, he demonstrates that the old law was not directed at all against the theatre, but against certain "religious meetings" where atheism was preached. Then he analyses the nature of the new amendment, which would mean equal freedom-at any rate in the County of Londonfor kinemas and theatres alike, and passes some sane remarks on the idle fears of those who anticipate that the Sunday opening of theatres would mean seven days' labour on the part of the actors. This ancient fallacy is a die-hard, the spirit of the new law being that, as far as the tallacy is a die-hard, the spirit of the new law being that, as far as the actors are concerned, they shall have one free day a week—probably Monday, when the theatres would be closed optionally. Whether they could be compelled to take that holiday sitting down and doing nothing is another question. No human law can enforce idleness—many actors now work on Sundays at special shows because it pleases, and perhaps advances, them. I recommend Mr. John Haddon's terse plea for a "square deal" for theatre, music-hall, and concert to all who treasure fair play as a jewel.

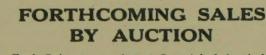
#### "MY SISTER AND I," AT THE SHAFTESBURY.

COMEDY with music (as this is termed) obviously demands a better book and better acting than the ordinary musical comedy, which has a dashing chorus to conceal any defects. It does not get it in this English version, though the book still bears traces of the gentle sentimentalism which, it is to be assumed, has made it the rage of the Continent. Miss Alexa Engstrom is too placid in temperament for the rôle of the naughty Princess who stooped to conquer the man she loved by leaving her palace and taking a position in a shoe shop. Nor has Mr. Francis Lederer the charm of a Bobby Howes, which would enable us to bear with a shyness that forbade him raising his eyes above the level of a chambermaid. The three English adaptors did nothing to help these artists; their dialogue was banal in the extreme, so that love-scenes, which in the original were doubtless productive of tender sighs, produced nothing but fretful yawns. A prologue that showed the hero and heroine in a divorce court, and a "flash-back" first act that displayed him as the humble librarian in a and a "flash-back" first act that displayed him as the humble librarian in a royal palace and she as the Princess whose proffered favours he was too blind to see, was original enough; but neither in the acting nor the writing was there the quality this sort of situation demands. The much more ordinary musical-comedy business in the second act better suited the genius of the producer, Mr. George Grossmith, and it was consequently quite amusing, thanks to Mr. Joe Coyne as a semi-bankrupt shoe retailer. Also to his assistant, Miss Marie Dayne, who combines an attractive personality with a strong sense of humour Established 1744

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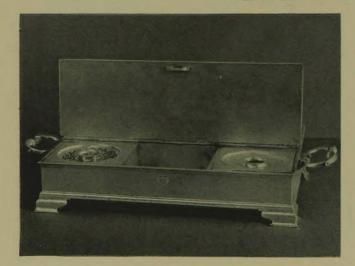
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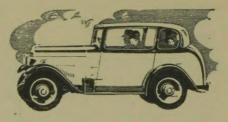
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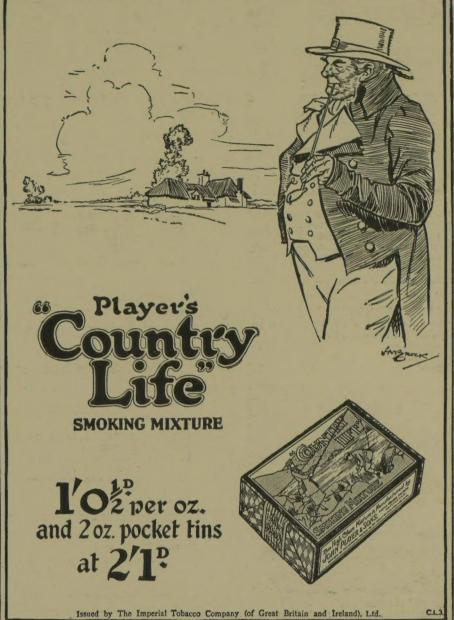
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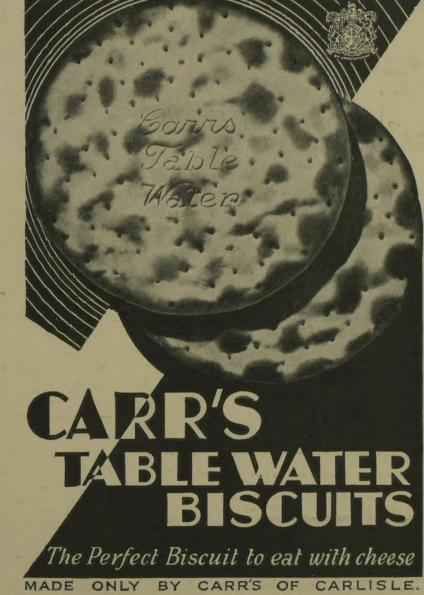
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## REALLY AMAZING STORIES

The heathen temples of the Incas were found to be filled with gold. They were forthwith desecrated and the images melted down for bullion. Those Peruvians who allowed their religion to interfere with their better judgment were mercilessly put to the sword. Indian goldsmiths were employed to melt down the treasures, and it was found they amounted to more than four millions of modern money. It was an enormous prize, and it was not surprising that the conquerors anticipated an attempt at its recovery. The Inca, although in captivity, was all powerful with his own people in the face of danger, and the demand for his assassination came from the unruly followers of Pizarro.

In "THE TRAGIC FATE OF PIZARRO, THE CONQUEROR OF PERU," one of the Tragedies and Comedies of History described by Norman Hill, and painted by F. Matania, R.I.





Lai Choi San was the owner of a dozen swift-sailing junks, each armed to the gills with cannon and carrying fierce-looking crews of half-naked fighting men. When I had proved to this remarkable woman—after a severe cross-examination—that I was neither a sleuth, government agent, nor any other sort of a nuisance, but a foolhardy journalist on a hunt for "unusual" copy, she agreed, though reluctantly, to take me along. And so we sailed away. It is not generally known to the outside world that all the country along the South China coast, starting from a point only a few miles west of Macao, stretching all the way to the Leichow peninsula, and probably as far as to the very shores of Indo-China, is the kingdom of pirates. The islands adjacent to the Portuguese colony of Macao, and especially the delta of the West river, are infested with various pirate clans.

In "LAI CHOI SAN", a gripping story of the Chinese Pirate Oueen, by

In "LAI CHOI SAN", a gripping story of the Chinese Pirate Queen, by Aleko E. Lilius.

The moment I saw the man I wanted to know him.

Erect and bareheaded, an unlighted pipe between his teeth, he stood against the rail of the steamer as it picked its way, outward bound, through the maze of shipping at anchor in Singapore Harbour—white ocean liners; freighters with few portholes and many winches; gracefully impudent destroyers; broad, menacing battleships. There were Chinese and Arab junks and wind-jammers, too, some of which were trim and newly painted, others woefully weather-beaten and looking as if they had battled all the raging seas since the beginning of time.

The beginning of "PILGRIMAGE" by Rex Beach



The grim gates of "YOSHIWARA", Japan's Unlaughing City of



For years novelists have surrounded the lives of the Japanese Yujos with the flowery camouflage of geisha-girl romance. The remarkable photographs in this article, from a special correspondent in the East, throw the cold light of fact on the lot and legal status of the professional inmates of Yoshiwara, the restricted area of Tokyo where strangers are discouraged and cameras are taboo. Western civilization offers no parallel to a regime of private ownership, regulated with profit by the State. Critics of Yoshiwara and its system, which has been in existence for three hundred years, are beset with problems demanding insight into the laws, liberties, and moral code of a foreign people, as well as the courage to look disagreeable facts full in the face.

- "FRANCOIS VILLON" by H. de Vere Stacpoole
  "A LARGE DIAMOND" by Lord Dunsany
  "DELUSIONS" by Lady Drumond Hay
  "COOL OF THE DAY" by May Edginton
  "MODERNITY IN THE MAKING" by Rosita Forbes
  "HE'D BEEN SPOILT" by Roland Pertwee

- "THE DRAMA BEHIND THE DRAMA" by Hannen Swaffer

- "THE DRAMA BEHIND THE DRAMA" by Hainen Swaller
  "THE SPANGLED HOST" by Sydney Tremayne
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